STRATEGY FEAST: Prisoner of Ice, Fade to Black, Phantasmagoria and Dungeon Master II

IBM PC
MAC
CD-ROM
ON-LINE

2.8

COMPUTER Player

THE BEST PC GAMING MAGAZINE

Let It Rip...

Take 2 Interactive Brings Jack the Ripper Back From the Dead

Exclusive Secret Cheats for:
Command & Conquer, Witchaven and Crusader

Sizzling Reviews!
In the 1st Degree
Simisle
Magic Carpet 2
Al Unser, Jr. Arcade Racing
Riddle of Master Lu
Supreme Warrior
FIFA 96
Prisoner of Ice
I Have No Mouth...and I Must Scream
And Plenty More...

January 1996

U.S. $4.99/CANADA $5.99
Display until January 23, 1996
01 >
0 74666 50224 6

Developed by Sony Interactive Studios America. ESPN, ESPN2 and Extreme Games are trademarks of ESPN, Inc. Licensed in conjunction with Names International, Inc. and International Computer Group, Inc. ©1995 Sony Interactive Entertainment Inc. Extreme Games is distributed by Sony Interactive PC Software America, 919 East Hillsdale Boulevard, Foster City, CA 94404. Sony is a registered trademark of Sony Corporation. Imagesoft and the Quill design logo are trademarks of Sony Interactive Entertainment Inc.

BRAIN-SEARING, SPINE-JARRING RETINA-BURSTING, ADRENALINE-PUMPING REALISM

BLACK KNIGHT

MARINE STRIKE FIGHTER

F/A-18 HORNET ASSAULT ACTION KEEPS YOU ON THE EDGE!

The real thrill of flying today's most advanced aircraft is in the incredible avionics and weapon systems. Black Knight gives you the most realistic cockpit avionics you're allowed to own! You get a full array of weapons systems, including today's most advanced television-guided missiles and smart bombs (as seen in Desert Storm).

State-of-the-art simulation technology gives you:

- advanced cockpit graphics and unmatched ground detail
- cockpit DDI's simulate actual F/A-18 weapon systems, including television-guided smart weapons
- real-world fog and cloud effects enhance realism
- on-board flight instructor talks novice pilots through the most difficult missions
- flight recorder with virtual camera and VCR controls lets you replay the action
- smoothest flying action of any current simulator
- full navigational and ILS system (Instrument Landing System)
- automatic missile view tracks smart weapons right into the target - letting you live the moment of impact
- 3D stereo sound from real F/A-18s heighten excitement
- novel scoring system rates your skill
- over 50 complete combat missions you can fly in any order, plus unlimited free flight

Black Knight allows you to experience a level of realism only possible with the assistance of the U.S. Marines. Immerse yourself in the latest advances in simulator technology for your PC.

"...the most realistic F/A-18 simulator you can fly without enlisting!"

- Capt. Roger F.A. Arias

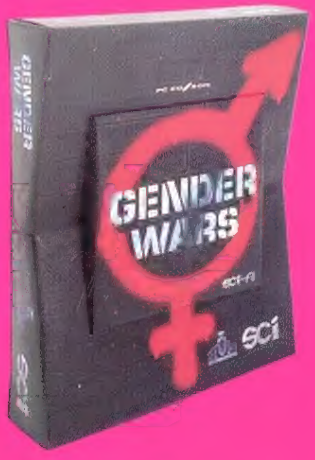
PC CD-ROM

FormGen INCORPORATED
7641 East Gray Road, Scottsdale, Arizona 85260
(602) 443-4109 • (800) 263-2390

CIRCLE #103 ON READER SERVICE CARD.

FOR PERFECT RESULTS EVERY TIME

THE ULTIMATE BATTLE OF THE SEXES



SCi

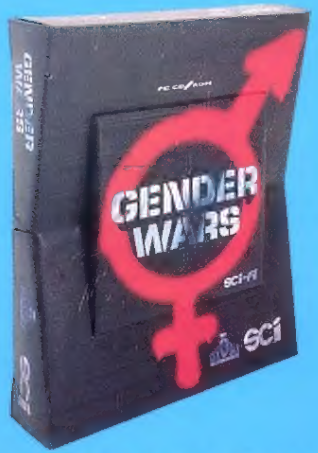
ENTERTAINMENT IN ITS PUREST FORM

For more information call: 1-800-292-3797

Available on PC CD-ROM from the strangest places

FOR PERFECT RESULTS EVERY TIME

THE ULTIMATE BATTLE OF THE SEXES



Available on PC CD-ROM from the strangest places

sci

ENTERTAINMENT IN ITS PUREST FORM
For more information call: 1-800-292-3797

CIRCLE #103 ON READER SERVICE CARD.

main menu

Feature

22 *Ripper*: Take 2 Interactive's New Hack-'n-Slash Extravaganza
by John Patterson

You want blood? *Ripper*'s got what you want—by the pint, by the gallon or by the bucketful. John Patterson traveled to sleepy little Latrobe, Pennsylvania, where the good folks at Take 2 Interactive are getting ready to unleash a new Jack the Ripper on an unsuspecting world. Boasting a hardboiled cyberpunk whodunit plot, stunning visuals, inventive game play and one of the strangest casts in living memory, *Ripper* promises to kick the new year off with a bang, a whimper and a bloodcurdling scream....

Departments

PREVIEWS • REVIEWS • STRATEGIES • NEWS • CHEATS
COMPUTER Player
THE BEST PC GAMING MAGAZINE
issue 2.8, january 1996

10 Newsnet
On the Road With B.B. King: The king of the electric blues arrives on CD-ROM.
Computer Playthings: Get your virtual butt kicked with the Interactor Cushion; pound your friends' faces to a virtual pulp with Batter Up!; blow your allowance at the track with *Hooves of Thunder*; enroll at the *Cyberspace University*; and fly to the moon with *Apollo Interactive*.
Shelf-Burners: The top-selling games ranked for each computer system.

28 Over the Line
Zach Meston tires of facing life in the mid-'90s and sets the controls for the heart of the...mid-'80s. Such is the state of nostalgia in our super-fast-forward culture. Zach and his on-line correspondents consider the, uh, thorny ethical problems associated with copying obsolete and out-of-print games.

34 Shareware Spotlight
Where on Earth does Jeff James find all this cool shareware stuff? This month, he looks at "roll-your-own" level designers and editors for games like *Doom*, *Heretic* and *Descent*. Check out this column and find out the exact addresses. Also, a preview of a scrolling beat-'em-up called *Battle Wrath*, plus reviews of *Exile*, *H-Hour* and *The Inside World*.

36 Point of Reference
Mikki Halpin checks out *Comic Creator*, which allows kids to make their own—*duh!*—comics; a CD-ROM version of British genius Derek Jarman's last film, *Blue*; the *Corel All-Movie Guide* head-butts all other film guides on CD-ROM. Plus, reviews of *The Corner Drugstore* and *Chop Suey*, which even Mikki can't describe, so it *must* be hot.

40 Previews
40 Demolition Derby, Wipeout
42 NBA JAM T.E., Pro Pinball: The Web

90 Cheat Mode
COMPUTER PLAYER gives you a wide variety of handy hints and sneaky tricks. This month, Kevin J. McCann tackles *Pitfall: The Mayan Adventure*, *Witchaven*, *Crusader: No Remorse*, *Tyrian* and more. In addition, he covers editors for *Command & Conquer*.

98 Reboot
Good things never die. Zach takes a look at the original *Dungeon Master*.

Reviews

Strategies

44 Index

46 Mortal Kombat 3
50 In the 1st Degree
52 SimIsle
54 FIFA 96
56 Magic Carpet 2
58 Al Unser, Jr. Arcade Racing
60 PowerHouse
62 The Riddle of Master Lu
64 Supreme Warrior
66 I Have No Mouth...and I Must Scream
68 Ascendancy
70 Prisoner of Ice

Capsule Reviews

72 Battle Beast, BattleGround Ardennes, AD&D Second Edition Masterpiece Collection, 3D Ultimate Pinball
73 Table Sports, SET, Fun 'N Games, Ultimate Football

Tired of wasting big bucks on expensive hint books? Looking for concise walk-throughs that are a breeze to read? Well, look no further! In this section, you'll find answers to even the most mundane questions, all for under five bucks. Featured this month:

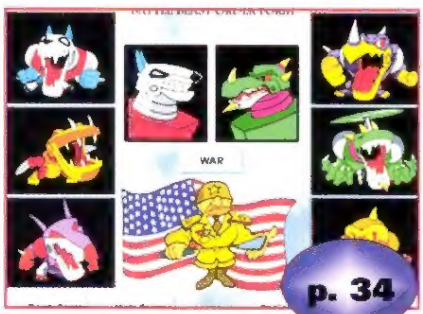
74 **Prisoner of Ice** by Ron Dulin
80 **Dungeon Master II** (Part 2) by Zach Meston
84 **Fade to Black** (Part 1) by Kevin J. McCann
94 **Phantasmagoria** (Part 2) by Kevin J. McCann

p. 10

p. 62

p. 66

p. 56



p. 34

On the Cover:

Ripper, Take 2 Interactive's new cyberpunk who-dunit, gets set to carve a very special place for itself in our hearts —and our throats.

How to Reach Computer Player

Computer Player can be reached on-line for comments and suggestions. We'd be glad to hear any input you may have about our happening mag. Electronic mail can be sent to us via the following on-line services:

America Online: CompPlayer
CompuServe: 70007,3554
Internet: CompPlayer@AOL.COM
Fax: 310.247.1708/310.274.7985
Subscription inquiries: PLCR@KABLE.COM

Or, if you prefer to contact us the old-fashioned way by writing:

Computer Player
8484 Wilshire Blvd., Suite 900
Beverly Hills, CA 90211
Attn: *Communications*

Computer Player (ISSN 1077-3967), Volume II, Issue 8, January 1996. Published monthly by L.F.P., Inc., 8484 Wilshire Blvd., Suite 900, Beverly Hills, CA 90211.

Copyright © 1995 L.F.P., Inc. All rights reserved. Nothing may be reproduced in whole or in part without written permission from the publisher.

Return postage must accompany all manuscripts, drawings, disks, etc., if they are to be returned, and L.F.P., Inc. assumes no responsibility for unsolicited material. SUBSCRIPTION INFORMATION: For subscription customer service, call 800.328.6719. U.S. subscription: $24.95 for 12 issues. Foreign subscription: Please add $10 per year. Single copy: $4.99. Change of address: Six weeks advance notice and both old and new addresses are needed. POSTMASTER: Send change of address to Computer Player Magazine, P.O. Box 358, Mt. Morris, IL 61054. Second-class postage paid at Beverly Hills, California, and additional mailing offices. Printed in the USA.

Dead Ends

As I stare at the blinking cursor on my computer, I try to find the words that best suit this moment. There are few that I can find, but somehow one always manages to do so. First, I have to make a confession. I have always been a computer-game enthusiast first and an editor second. Writing has never been a big ambition of mine, but, by some bizarre twist of fate, it managed to serve itself on my plate—in high school, in college and in life. Trying to express my likes or dislikes about a game on a piece of paper has never been second nature to me. I've always had to work hard at getting my meaning across in writing. The best analogy I can find is one of an unsuspecting motorist encountering a blind turn.

With that said, I would like to announce to our readership that this, unfortunately, is our last issue of this publication. I won't offer explanations or excuses for this happening, just an announcement that it has occurred. I want to thank all those software companies that have believed in our vision of a magazine devoted to computer gaming without bias. If we liked a game, we said it; if we hated it, we pulled out a howitzer and blew it to smithereens, and payed the price in phone calls from hell. While our vision remained true to the game enthusiast, fortunes requested otherwise.

I want to thank all the staff members who put COMPUTER PLAYER together, especially the copy and art departments. They were the flesh and bones of this magazine. While other people fled for the hills, they showed the tenacity to hang in there and be the point men for the attack, even though we were out of ammo. When the regular office hours ended, I could always find two individuals in the plaster caves. Thanks Brandon; thanks Phil.

Lastly, I want to thank you, the readers, for your support. Without you, we wouldn't have lasted as long as we did. I hope at least we were able to glide you through a few good game endings.

All the best....

—Mike Davila
Editor in Chief

PREVIEWS • REVIEWS • STRATEGIES • NEWS • CHEATS
COMPUTER Player
THE BEST PC GAMING MAGAZINE

THE PLAYERS

Publisher
Larry Flynt

President
Jim Kohls

Corporate Vice-President
Donna Hahner

Editor in Chief
Mike Davila

Art Director
Brandon S. Phillips

Senior Editor
John Patterson

Associate Editor
Ron Dulin

Contributing Editors
Zach Meston, Mikki Halpin, Kevin McCann, Frank O'Connor, Jeff Young

Copy Chief
Sheryl Farber

Copy Editor
Philip Sanguinet

Editorial Assistant
Deborah Lockhart

Network Systems Manager
Andrea Landrum

Network Systems Operators
Bobbie Kaminski, Marie B. Quiros

Production Manager
Kristina Etchison

Production Coordinator
Michelle Jeworski

Production Assistant
Aricia Lee

Advertising Director
David Lutzke
400 Bluegrass Drive
Wheaton, IL 60187
Phone: 708.653.0606 • Fax: 708.653.6148

Advertising Production Director
Maggie Chun

Advertising Production Coordinator
Jose Sanchez

Subscription Director
Trish Hamm

RETAIL ACCOUNT INQUIRIES
Contact: Ron Nocon
800.999.1170, ext. 447

Executive Vice-President
Thomas Candy

Vice-President, Marketing
Gregory Dumas

Vice-President, Advertising
Perry Grayson

Vice-President, Finance
David Wolinsky

DARKSEED II™

Based upon the fantastic artwork of H. R. GIGER

MIKE DAWSON'S LIVING NIGHTMARE CONTINUES AS HE AGAIN BATTLES THE DARK POWERS ASSAULTING HIS MIND. THIS TIME, MORE THAN HIS SANITY IS AT STAKE. THE FATE OF THE ENTIRE WORLD NOW RESTS ON WHETHER MIKE CAN MAINTAIN HIS GRIP ON REALITY.

SUSPECTED OF HIS HIGH SCHOOL SWEETHEART'S BRUTAL MURDER, MIKE IS DESPERATE TO FIND HER TRUE KILLER. WHILE DIGGING UP THE DIRTY LITTLE SECRETS OF HIS NEIGHBORS, MIKE UNWITTINGLY CROSSES INTO THE DARK WORLD, A GHASTLY PARALLEL UNIVERSE WHERE MADNESS AND DEPRAVITY REIGN. HE DISCOVERS THAT HIS OLD NEMESIS, THE ANCIENTS, HAVE ORCHESTRATED THE MURDER AS PART OF A FIENDISHLY COMPLEX PLOT THAT NOT ONLY EXACTS REVENGE ON MIKE, BUT ALSO WILL UNLEASH AN UNSPEAKABLY EVIL HORROR INTO OUR WORLD.

RICHLY TEXTURED 3-D GRAPHICS ▪ PSYCHO-THRILLER ADVENTURE ▪ H.R. GIGER ARTWORK ▪ DIGITIZED SPEECH AND CONVERSATIONS WITH OVER 30 CHARACTERS ▪ CINEMATIC SEQUENCES

FALL 1995
ON CD ROM
For Windows™ and Macintosh

DISTRIBUTED BY
MGM INTERACTIVE

CIRCLE #104 ON READER SERVICE CARD.

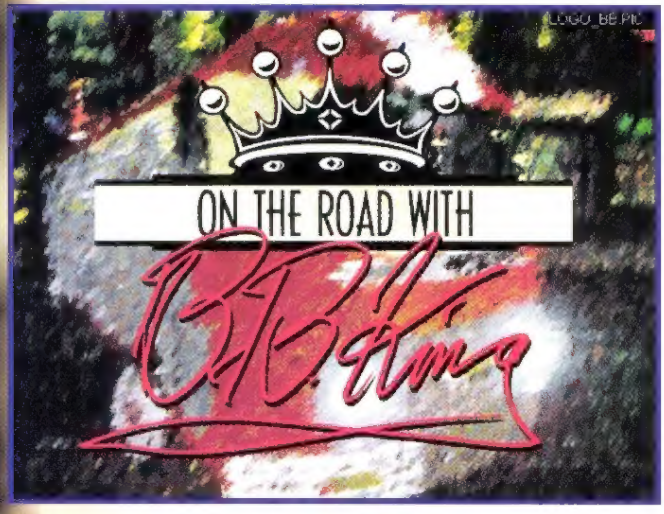
CYBERDREAMS®
23586 Calabasas Road, Suite 102, Calabasas, California 91302
Telephone (818) 223-9990

Dark Seed II and Cyberdreams are a registered trademark of Cyberdreams, Inc.,
Illustration Illuminatus I ©1978 H.R. Giger All Rights Reserved.
Windows is a registered trademark of Microsoft Corp. Screen shots©1995 Cyberdreams, Inc.

Woke up This Mornin', Got Them Multimedia Blues...

by John Patterson

Music on CD-ROM is still in its infancy, and, as such, it hasn't yet produced its first masterpiece. Too many of those released so far have been little more than digitized music videos or bad rehashes of stuff that was successful in another medium, like the *Woodstock* CD-ROM. Others have shown great promise, such as *A Hard Day's Night*, *The Residents' Freak Show* and *Highway 61 Interactive*. But now the medium takes another step forward with *On the Road With B.B. King*, which benefits considerably from the active involvement and frequent on-screen presence of the Blues Boy himself, as he guides the user through the various stages of his amazing life. King has always been addicted to live performance—in 1956, he played 342 one-nighters—so it's fitting that the designer, Media X, has made Old Red, B.B.'s famous vintage tour bus, the means of navigating through this interactive autobiography.



B.B. King has made one of the great journeys of the 20th century. Born in near-slavery on a plantation in Indianola, Mississippi, the dark heart of the segregated South, he picked cotton as a young man for as

This amazing story has been broken down into five main areas by the designers.

little as 35¢ per 100 pounds. At 22, already proficient on the guitar, he moved to Memphis, the home of the blues, and began playing profes sionally, then became a disc jockey, spinning the hits in between playing his own songs. He also performed live around town with his friends Bobby "Blue" Bland (who was also his chauffeur) and Johnny Ace. After the success of his "Three O'Clock Blues," he was a featured headliner in the cream of ghetto theaters all across Amer ca. From that point onward, King's life story intersected with almost every move

ment and individual surrounding the burgeoning cult of the electric guitar, on which he was the prime expo nent of the modern blues idiom. The names of those he has encountered rep resent a summary of the cross-poll'na tion of black and white music in the post war years. A pre Sun Records Sam Phillips was the first to record him, with the assistance of his talent scout, Ike Turner. The mid '60s blues revival brought King out of the restricted black market and put him on vinyl and stage with younger admirers like Mike Bloomfield, Larry Coryell, Eric Clapton, Jeff Beck and others. Jimi Hendrix, who made it a point of honor to play with as many of his idols as was humanly possi ble, frequently jammed after hours with King. After several national hits in the late-'60s and early '70s and a number of successful albums and tours with his old friend Bobby Bland, B.B. King settled comfortably into a regimen of constant touring. Occasionally, he'll take a day off, but only to accept some new accolade or lifetime achievement award. His garage must be waist-deep in them

This amazing story has been broken down into five main areas by the design ers. Boarding Old Red and summoning up the map gives the user the main menu. The first two destinations are self explanatory: Indianola and Beale Street (Memphis' home of the blues) detail the bluesman's early years. King himself emerges from the interface and regales the user with various yarns, before allowing you to wander through the spectacular navigable environments. Hot spots aplenty will give you footage and photos, plus interviews with B.B.'s friends. The other three areas are a little different. The first is called Airport and takes you, in B.B 's own plane, to various destinations that have a special place in his heart. The B.B. King Blues Club is another fully navigable environment, this time in his club in Los Angeles, including footage of B.B. and his many famous friends. Finally, there is Lucille's Place, which is actually a cyberspace museum of the guitar. Lucille is the name of King's most treasured guitar, the big black Gibson that sits so happily on his stomach when he's playing. Almost everyone knows that King once ran into a burning building to rescue her. At Lucille's Place, you can check out some of the other members of the Guitarists' Pantheon. B B. King's musical influences, his contempo raries and the next generation, most often seen paying homage at his feet. And you can acquaint yourself with the inner workings of the Gibson guitar and even play a note or two yourself

With a definitive discography, audio clips of 40 of his songs, plus five illustrated interactive stories featuring paintings in different African-American artistic traditions, this is a comprehensive, multilay ered journey through an extraordinary life. Perhaps the nicest feature is the continuing presence of B B. King himself

The producer of *On the Road With B.B. King*, Alex Melnyk, told me that she'd spent many hours with him and that his genial and gentle manly reputation—no ego, no bullshit, the consummate professional—is thoroughly well deserved. From a cabin in the cotton to world fame and a guitar museum in cyberspace—now *that's* an American journey! Long may he run

On the Road With B.B. King *is available from MCA Music Entertainment Interactive in both Mac and* Windows *versions*

HAMILTON & COVINGTON WOFFORD

Twin Leonardos of the net, cyberarchitects Hamilton and Covington Wofford have a mysterious link to the Ripper killings, a connection that cost Hamilton his life. Existing only as a limited Artificial Intelligence in cyberspace, Hamilton must rely on his addled brother Covington to continue his work.

TAKE 2 INTERACTIVE SOFTWARE

Sega and SEGA Saturn 2 logos are registered trademarks of Sega Enterprises, Inc. All rights reserved.
3DO and the 3DO logo are trademarks of the 3DO Company. PlayStation™ and the PlayStation logos are trademarks of Sony Computer Entertainment.

3DO

PlayStation

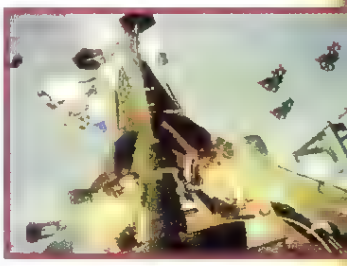
PC-CD

CIRCLE #105 ON READER SERVICE CARD

Starring
Christopher Walken
Karen Allen
Burgess Meredith
John Rhys-Davies
RIPPER
Who's next?

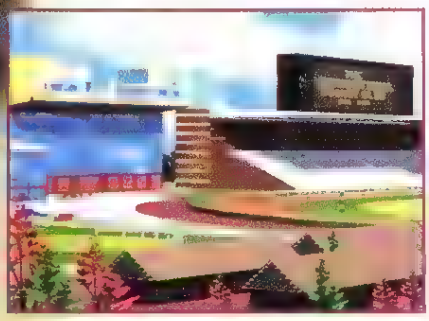
What's Buzzin', Cousin?

The flood of games developed exclusively for the *Windows 95* operating system will soon be breaking over our heads, and one of the first will be Trimark Interactive's *The Hive*, incorporating true 32-bit auto-play technology, stereo sound and 16 bit graphics. *The Hive* will also incorporate sophisticated action sequences along with never-before-seen "panoractive" game play, offering the player 360-degree movement from a fixed position. You'll be charged with the daunting task of saving the galaxy from a swarm of mutant superbees called Hivasects, whose "honey" is sought by the evil Noir Dyne Corporation, which plans to use it for its own nefarious purposes as a biological weapon. You'll experience a space dogfight, a crash landing, a trip to the home planet of the Ancients, a gun battle on foot and the rescue of a female compatriot. Time to pull on that black-'n-yellow hooped sweater, sharpen up the sting in your tail and get ready to make 'em buzzzz off!



For more information, contact Trimark Interactive at: 310.314.3008.

And They're Off!



Members of Gamblers Anonymous and those of you who like to get in a little betting action at the track will probably want to take a look at *MicroLeague Hooves of Thunder*. This PC horse racing simulation offers tournament action for one to ten players, who can take part in 125 stakes nationwide as owners and managers of their own Thoroughbred stable. The game features actual video footage and track sounds, meticulously rotoscoped and digitized for the most realistic action possible. You can bet in every way imaginable—win, place and show are the basics, but more ambitious gamblers can get into trifectas, exactas, accumulators and daily doubles. Choose your donkeys, bet the farm, lose your shirt, sell the kids!

For more information, contact MicroLeague Interactive at: 302.354.2266.

Kid on the Net

The latest person to bring a new angle to his World Wide Web site is Scott Thompson, one of the stars of *Kids in the Hall* (currently seen on Comedy Central) and frequent guest on HBO's *The Larry Sanders Show*. The web site is called SCOTTLAND, appropriately enough, and, rather than featuring skirt-wearing, be-sporraned and incomprehensibly babbling tartan types, the virtual world is populated by comedian Thompson's stock characters, including barfly Buddy Cole and the, ahem, Queen of England. Originally conceived merely as a vehicle for fan management by Scott's brother and business partner, Craig Thompson, the web site rapidly expanded into something much more ambitious, with the performance angle being stressed and a storyline planned one that will be determined by both Scott and his audience. Says Scott. "I get to interact with my audience in the best way I know how, which is to entertain them. Visitors to SCOTTLAND apply for citizenship and, after an introductory speech from the Queen, are asked to participate in the election of SCOTTLAND's inaugural Prime Minister.

To visit SCOTTLAND, point your web browser to http://www.scottland.com.

S!Zone Offers Unlimited Urban Sprawl

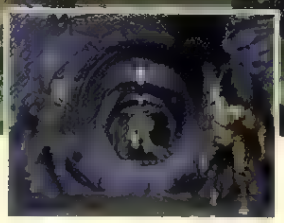
The people who brought you *DiMatch* for *Doom* are at it again, but this time they're tackling *SimCity 2000*. WizardWorks has put together a further 800 cities for its add-on compilation, *S!Zone*, which includes 250 cities for *SimCity Classic*. The add-on allows players to preview a city before play, search for specific game files and export game file libraries into *SimCity*. Users can either play one of the 800 new cities that come with *S!Zone* or launch from their own collection of saved files. The add-on also contains an editing tool that converts *SimCity Classic* levels to *SimCity 2000* levels. You'll need a registered version of either of the original games, but, once you get going, you'll be able to put the whole world under concrete!

For more information, contact WizardWorks at: 612.559.5140.

HOW TO MAKE FRIENDS AND ANNIHILATE ENEMIES.

Infiltrate the enemy Comm Bunker.

You've crashed on a strange planet. You quickly become friends with the local alien, Gaan. Together, you'll go from hauling butt through the forest to blasting into a bomb-filled mine shaft to fighting through an armory to destroy a reactor. It's Alien Odyssey -- the PC CD-ROM game with incredibly smooth character animation and Argonaut's exclusive 3D adventure game technology. It's total annihilation. But in a friendly sort of way.



Use teamwork to solve puzzles and outwit invaders.

ALIEN ODYSSEY

PHILIPS

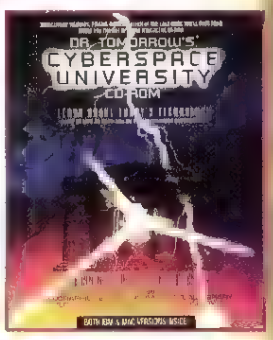
ARGONAUT

©1995 Philips Media, Inc. ©1995 Argonaut Software Limited

For more information call 1-800-340-7888. Visit our Web Site at http://www.philipsmedia.com/media/games

CIRCLE #106 ON READER SERVICE CARD.

Big Man on CyberCampus



Anyone who's worried about being left behind at some desolate rest area on a lonely stretch of the information superhighway could probably use a little of what 20th-century visionary Frank Ogden—a.k.a. Dr. Tomorrow—has to offer on this new CD-ROM. *Dr. Tomorrow's Cyberspace University*, from Brentwood Software, enrolls the poor, benighted Luddite in a course that offers a comprehensive survey of what lies up around the bend on Route 2001. Navigate your way through the fully rendered "three dimensional university campus," which features a dizzying array of subjects, graphics and music. You can visit the Holographic Lecture Hall, where you'll learn about the trends and technologies that await us in the near future. Browse at the Virtual Library, home of all knowledge. Lend your ears to the Radio Room for future audio revelations, and romp in the Tech Toy Room for a preview of the hottest technology. Finally, unwind at the Virtual Art Gallery, with its display of digitally generated art. Frank Ogden has been variously described as "a master of the outrageous, the seeker of the future," "maybe the country's most interesting futurist" and "the Marco Polo of cyberspace," so you'll probably be in pretty safe hands. Check it out, and, as the Doc himself warns, "Don't be left as roadkill on the information superhighway."

For more information, contact Brentwood Communications at: 818.879.9090.

Thumbs-Up—Way Up!

We've all been using the mouse for long enough to know that it's an imperfect piece of technology whose benefits can sometimes be outweighed by things like the blocking of shafts by dust particles and problems caused by chemicals and oils from the user's skin. This is, by and large, a result of mechanical design and the problems that accompany the interaction of moving parts inside a mouse. Now however, Logitech Inc. has replaced those degradable moving parts with the advanced optics and neural network logic of its patented Marble sensing technology, which tracks movement in a manner similar to that of the human eye. A sensor embedded in the pointing device remotely tracks the movements of a random pattern of dots printed on an inner layer of the trackball, which is itself protected by a special coating, and transmits it to the computer itself. Additionally, the trackball takes a shot at improving the ergonomics of mouse technology in attempting to eliminate wrist strain and cut down on the incidence of carpal tunnel syndrome. The ball is thumb controlled and the mouse itself houses three buttons on top, meaning that the hand can rest on it for maximum comfort. The second and third buttons can be programmed to perform any shortcuts you choose, and the device is plug-and-play ready, offering automatic identification and configuration for MS-DOS compatibles.

For more information, contact Logitech at: 510.713.4463.

Get Your *Virtual* Butt Kicked

If you're not satisfied with what your BassXpander or your *uber*subwoofer is capable of in terms of ass kickingly loud, pulse pounding vibrations to carry you through your favorite games, then you might be ready to check out Aura System's new Interactor Cushion, which gives a whole new meaning to the term "spine-tingling." When placed on a couch or chair and plugged into the audio output of almost any multimedia computer, TV, VCR, CD player, stereo or home gaming system, the Interactor Cushion will let users actually feel the resonances of bass and percussion as they play, view and listen. That means that gunshots and cannon blasts in games like *Rise of the Triad* and *Doom*, the roar of the engines in *Ridge Racer* and the rumble of a plane's turbos in a good flight simulator will register as pressure and good vibrations all along the player's spine. The cushion's electromagnetic actuator technology was developed as part of work Aura did for the U.S. military and has since been used in theme park rides at the Luxor and Riviera hotels in Las Vegas. Hey, if it's good enough for Vegas, then it's good enough for my butt!

For more information, contact Aura Systems at: 310.643.5300.

Heads Up, Swingers!

Here's something to keep addicts of baseball sims swinging all night and day. Batter Up!, by Sports Sciences, is an interactive baseball accessory for the MS-DOS-compatible PC. In contrast to VR games that use a joystick, Batter Up! offers a new dimension with a life-sized, soft foam bat that's equipped with a motion sensor. The player uses it to swing at the pitch as he sees it on the PC monitor. The game play will be such that your shot will go exactly where you hit it—in virtual terms, at least. You can play a whole game or season, playing as the batter or fielder. Already packaged with *ESPN Baseball Tonight*, by Sony Imagesoft, Batter Up! is also compatible with *Microsoft Baseball*, *Tony La Russa Baseball II* and *III*, *Hardball III* and *Front Page Sports Baseball*, as well as several others. I wonder, can the bat be used to give your opponents a virtual beating about the head? Hmmm...sounds promising.

For more information, contact Sports Sciences at: 216.963.0660.

skimming

FRIENDS DON'T LET FRIENDS FLY SOLO

And with Werewolf® vs. Comanche 2.0™ you don't have to. That's because with two killer CD games in one box and advanced multiplayer capabilities (via modem, network or direct connect), you can go head-to-head, team up for cooperative play or fly solo.

And whether you're at the controls of Russia's premier attack helicopter or its fearless American counterpart, the RAH-66 Comanche, you'll be flying over the crystal clear reality of Voxel Space™ terrains and experiencing over 100 hair-raising missions. Missions you have never seen before, even if you're a Comanche vet.

NOVA LOGIC™

Werewolf® vs. Comanche 2.0™

Sometimes your best friends can be your worst enemies.

Available on PC-CD-ROM

Werewolf vs. Comanche, Comanche, Comanche 2.0, Voxel Space, Novalogic and the NovaLogic logo are trademarks of NovaLogic, Inc. Werewolf is a registered trademark of Data East USA, Inc. for video games. ©1995 by NovaLogic, Inc. All rights reserved.

CIRCLE #107 ON READER SERVICE CARD.

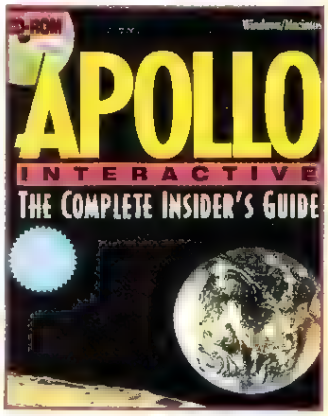
Billion-Year Spree

Classic science fiction may look into the future, but the genre itself is now at least a century old, and a new CD ROM from Global Interactive gives the future a chance to catch up on its own past...er, so to speak. *Science Fiction: The Gold Collection, Volumes I-II* uses modern technology to present 44 classic works of sci-fi, 24 of which are full-length novels. The host and curator is, appropriately enough, Leonard Nimoy, and he leads the user through a rich archive of literary masterpieces, a colorful portfolio of artwork from pulp magazines and the covers of original dime editions of the novels, as well as a full hour of video footage from experts in the field, including artist Frank Kelly Freas and sci-fi scholar George Slusser of the University of California at Riverside. *Volume I* covers the classics of the genre and includes works by such luminaries as H.G. Wells, Jules Verne, Mary Shelley, Edgar Allan Poe and Robert Louis Stevenson. *Volume II* covers the postwar period that has come to be known as the Golden Age of American Sci-fi and produced people like Poul Anderson, George Henry Smith, Stanton Coblentz, Robert Silverberg and perhaps the greatest of them all, Philip K. Dick. *The Gold Collection* is available in both IBM PC and Mac versions, so set the controls for the heart of the sun and sit back to enjoy a bumpy ride across a thousand galaxies and a billion light years.

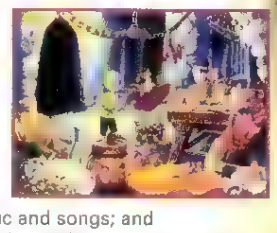
On the Wings of Apollo

Moviegoers who thrilled this summer to Ron Howard's tall in the saddle suspenser about square-jawed explorers imperiled in deep space will be able to further their acquaintance with the circumstances of the troubled *Apollo 13* mission and the other missions of the heyday of the space program, all from the safety of their desktops. *Apollo Interactive*, from WizardWorks, allows you to take a few small steps and giant leaps with Neil Armstrong et al. and put your moon boot to the metal in the driver's seat of the Lunar Rover (wasn't that called a "moonbuggy" when I was a starstruck brat?). You can access real video footage of the crisis-stricken *Apollo 13* and see the historic *Apollo-Soyuz* handshake in space between American astronauts and Soviet cosmonauts. *Apollo Interactive* combines actual video and detailed illustrations in an easy to use interactive package. There's footage of nearly all of the missions, plus animation to show how the rockets worked. Much of this material is a generation distant from us now, but *Apollo Interactive* allows the user to relive one of the few phenomena of the 1960s and '70s that united, rather than divided, people and which, it seems, is still capable of doing so today.

For more information, contact WizardWorks at: 612.559.5140.



The Brothers Grimm Go Interactive—and How!



Computer Player was recently privileged to receive a visit from the folks at TerraGlyph Interactive Studios, who were in town from Chicago to show us some of their forthcoming family-oriented titles, each loosely based on a classic fairy tale. They include *Hansel and Gretel and the Enchanted Castle*, *Rumpelstiltskin's Labyrinth of the Lost* and *Buster and the Beanstalk*, which features characters from *Tiny Toon Adventures*. Each of the titles we got to preview uses TerraGlyph's pioneering (and proprietary) animation techniques, featuring concurrent animation and audio, with multiple hot spots capable of being activated simultaneously (no dormant cursors here); animation at 24 frames per second—the regular TV and movie rate—designed especially for the PC; original music and songs; and intriguing and cunning game play at two basic levels of difficulty, suitable to keep the adults as entertained as the kids. Oh, and you can play them in one or two or...*five* different languages. Basic, classic storylines give way to strategy games to test memory and ingenuity. Find Gretel in the Enchanted Castle; help the poor maiden discover Rumpelstiltskin's real name. Kids will be able to summon up imps and helpmates to steer them through the mazes and labyrinths that the games involve. The animation is stunning and wildly imaginative: My jaw was in my lap and, had there been a five-year-old in my lap, I know his eyes would have been like saucers. One detail I particularly liked was the fact that you can lose—big time. Yep, if you mess up, Rumpelstiltskin will indeed be by to collect your firstborn! No word yet on whether the Witch gets to chow down on Hansel and Gretel....

For more information, contact TerraGlyph at: 708.413.4100.

PREVIEWS • REVIEWS • STRATEGIES • NEWS • CHEATS

COMPUTER Player

THE BEST PC GAMING MAGAZINE

54% off the annual cover price

12 issues only $26.95

FREE

COMPUTER PLAYER's unique mouse pad with each paid subscription.

Start your COMPUTER PLAYER subscription with the next issue! Use the coupon below, or to expedite your subscription order, call our toll-free number or E-mail pler@kable.com

For quicker service call 1-800-328-6719 Credit card orders only.

Tap into COMPUTER PLAYER's on-line web site for hot tips on the very latest games. To access, type: http://www.net101.com/computerplayer

☑ **Yes!** Sign me up for a one-year (12-issue) subscription to COMPUTER PLAYER, starting with the next issue. I'll pay only $26.95. And receive a mouse pad, absolutely free!

Name

Address

City State Zip

Payment Enclosed Bill Me Charge My VISA MasterCard

Credit Card # Exp

Signature

COMPUTER PLAYER, P.O. Box 358, Mt. Morris, IL 61054

Money back on unmailed issues if not satisfied. Foreign add $10 per year. Where applicable, sales tax is included in stated price. Your first issue will arrive in 6 to 8 weeks.

OFFER EXPIRES MAY 26 1996

A16000

by Bernard Dy

Harlan Ellison: Exploring the unknown

By the time you see this, *I Have No Mouth...and I Must Scream*, the computer game based on Harlan Ellison's famous story, should be available. For those unfamiliar with the story, it chronicles the lives of five people who are kept prisoner by a powerful computer that revels in their suffering. Mr. Ellison shared a few words about his involvement with the game.

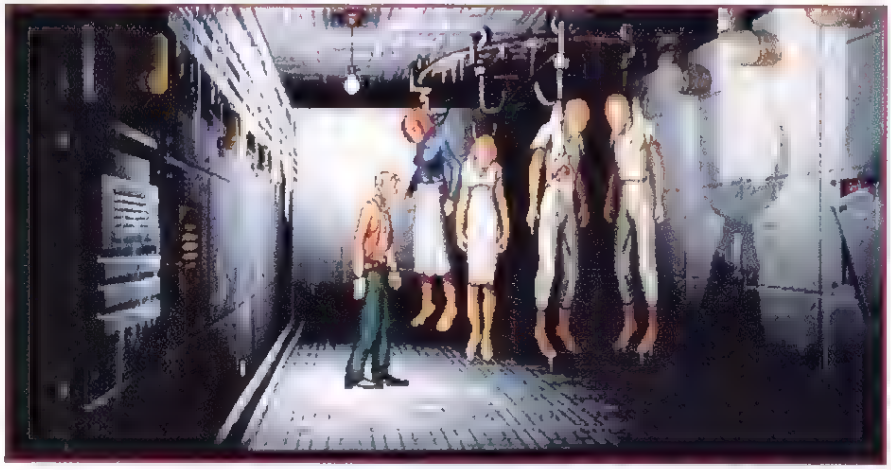
Said Ellison of his background in computer game development, "I had no expertise in this area. I had no familiarity with it; I didn't have the proper tools that one should have."

Ellison relied on the strength of his creativity to influence the design team. He did not understand programming languages, but he knew dialogue. He did not know design methodologies and change control procedures, but he knew the mechanics of storytelling and pacing.

"I picked the story that was going to be done. I decided on the form of the game...what the concept of the game was going to be, that it was not going to be an arcade...shoot-'em-up or a standard 'find this clue and do this and do that'."

It didn't stop there. While a professional endorsement in the game industry is often superficial and solely for the purpose of advertising, Ellison kept watch over the entire project. He scripted the introductory sequence to the game and some of the dialogue. Ellison also read the part of AM (Allied Mastercomputer).

"I wrote the initial sequence, where the five characters confront

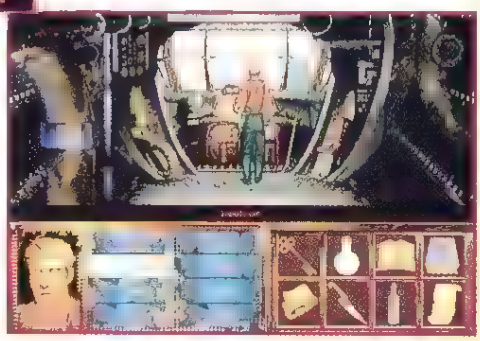


AM for the first time. Then when it came time to do the voice of AM...I did that. Then...I wrote the introduction to the strategy guide from Prima Publishing and kind of oversaw that a little bit. I've been involved in the marketing. I did not like the dialogue in one of the tracks, the track for Ellen, the black woman, and so I did all the dialogue myself. I helped them pick out the art they would use for the box. I've been involved from start to finish, right down the line."

Ellison believes his unfamiliarity with game development actually offered a fresh perspective to the process. When designers felt constrained by technical barriers and questioned his ideas, he would ask them, "Well, why can't this be done? If you've never done it before, how do you know you can't do *this*?" Because Ellison didn't know all the rules, he didn't know when he was expected to stop stepping beyond them, and, in a few cases, inspired designers to make seemingly impossible tasks attainable.

Readers familiar with Ellison's work may recall he is not enamored even remotely with computer games, which he considers major time wasters. With cogent scripting and character development, he wants *I Have No Mouth...and I Must Scream* to be different, to both entertain and stimulate users. "I hope it is a game that, if you play it for even a little while, you will learn something more about yourself, about the human condition [and] about your involvement with the rest of the human chain."

Ultimately, Ellison considers the experience a positive one. "I really am surprised that the game is as good as it is, and that it does what I wanted it to do so well. And I must chalk that up to the people who actually did the game. It's the people at Cyberdreams and the Dreamers Guild, and the designers and all, who have really done the job. They allowed me the room to indulge my fancies."



shelf-burners for January '96

ibm cd-rom

1. ***Phantasmagoria** by Sierra On-Line**
2. *Microsoft Flight Simulator** by Microsoft
3. *Ultimate Doom** by GT Interactive
4. *Myst** by Brøderbund
5. *Mechwarrior 2** by Activision
6. *NASCAR Racing** by Papyrus
7. *Command & Conquer** by Westwood/VIE
8. *Doom II** by GT Interactive
9. *Dark Forces** by LucasArts
10. *Apache Gunship** by Interactive Magic
11. *Star Trek: TNG "A Final Unity"** by Spectrum HoloByte
12. *Microsoft Entertainment Pak* by Microsoft
13. *SimCity 2000 Collection** by Maxis
14. *Primal Rage** by Time-Warner Interactive
15. *SimCity 2000** by Maxis
16. *Warcraft: Orcs and Humans** by Blizzard
17. *Virtual Pool** by Interplay
19. *Marine Fighters** by Electronic Arts
20. *Star Wars Rebel Assault** by LucasArts

*Games available on CD-ROM

b&t cd-rom

1. ***Mechwarrior 2* by Activision**
2. *Command & Conquer* by Westwood/VIE
3. *Just Grandma and Me* by Random House
4. *Rise of the Triad* by FormGen
5. *Leonardo the Inventor Intelliquest Collection* by Future Vision
6. *Encyclopedia of Science Eyewitness Series* by Dorling Kindersley
7. *Tortoise and the Hare* by Random House
8. *Aladdin Activity* by Walt Disney Computer Software
9. *Iron Helix* by Spectrum HoloByte
10. *Kid Pix Studio* by Brøderbund

ed-rom

1. ***Phantasmagoria* by Sierra On-Line**
2. *Myst* by Brøderbund
3. *Ultimate Doom* by GT Interactive
4. *Command & Conquer* by Westwood/VIE
5. *Dark Forces* by LucasArts
6. *Microsoft Flight Simulator* by Microsoft
7. *Mechwarrior 2* by Activision
8. *Apache Gunship* by Interactive Magic
9. *Star Trek: TNG "A Final Unity"** by Spectrum HoloByte

*Games available on CD-ROM

hard drive

Mike Davila
1. *Stonekeep* by Interplay (IBM PC CD)
2. *Crusader: No Remorse* by Origin (IBM PC CD)
3. *Command & Conquer* by Westwood/VIE (IBM PC CD)
4. *TekWar* by Capstone (IBM PC CD)
5. *Beavis and Butt head in Virtual Stupidity* by Viacom (IBM PC CD)

Ron Dulin
1. *Destruction Derby* by Psygnosis (IBM PC CD)
2. *Magic Carpet 2* by Electronic Arts (IBM PC CD)
3. *Warcraft II* by Blizzard Entertainment (IBM PC CD)
4. *Crusader: No Remorse* by Origin (IBM PC CD)
5. *Prisoner of Ice* by I•Motion (IBM PC CD)

John Patterson
1. *Dark Forces* by LucasArts (Macintosh)
2. *Ultimate Doom II* by GT Interactive (IBM PC)
3. *Prisoner of Ice* by I•Motion (IBM PC CD)
4. *Hardball 5* by Accolade (IBM PC CD)
5. *Mechwarrior II* by Activision (IBM PC CD)

mac cd-rom

1. ***Doom II* by GT Interactive**
2. *Myst* by Brøderbund
3. *Dark Forces* by LucasArts
4. *Dungeon Master II* by Interplay
5. *Star Wars Rebel Assault* by LucasArts
6. *SimCity 2000* by Maxis
7. *Top Ten Pack* by Electronic Arts
8. *SimCity 2000 Collection* by Maxis
9. *Caesar's Palace* by VIE
10. *Star Trek Omnipedia* by Simon & Schuster

*Games available on CD-ROM

All information (except Baker and Taylor's Top 10) taken from *PC Data's Hits List* of top-selling software for the month of August 1995. List is based on units sold by 16 retail chains, representing over 4,500 stores. For more information, contact *PC Data* at: 703.435.1025.

RIPPER

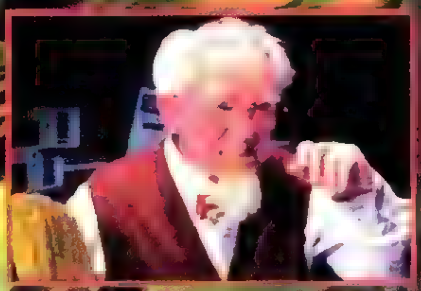
Newcomer Scott Cohen plays Jake Quinlan, crime reporter for the *Virtual Herald*.

Christopher Walken plays the brutal and cynical Detective Vincent Magnotta with his usual wild-eyed relish. On-set demeanor: "shy, reserved." On-screen demeanor: "gotta control, terrifying."

David Patrick Kelly, veteran of *48 Hours* and *The Warriors* for Walter Hill, plays Joey Falconetti, thus adding another fully rounded psycho to his already substantial repertoire.

Karen Allen, of *Starman* and *Raiders of the Lost Ark* fame, is Dr. Clara Burton, of the Tribunal Bureau for Cyber-Cognition Studies. She is attempting to rebuild the memory of the Ripper's latest victim.

Tahnee Welch is Catherine Powell, the Ripper's latest victim. She's in a coma, but is she hiding something anyway? Tahnee, we are told, will remain clothed throughout the game. (Hmph!)

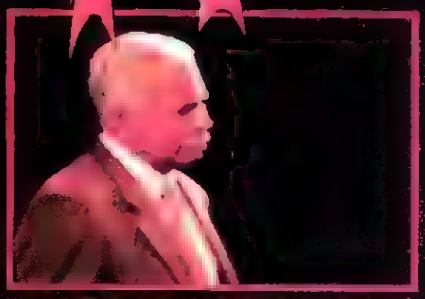


Ninety-year-old household name and original Penguin Reginald Meredith plays dual roles as Covington and Hamilton Wofford.

Let It Rip

Take 2 Interactive Brings Jack the Ripper Back From the Dead

by John Patterson



Ossie Davis, renowned actor, former blaxploitation director and speaker at the eulogy at Malcolm X's funeral, plays Ben Dodds, editor of the *Virtual Herald*.

Jimmie Walker, "dy-no-mite!" J.J. of the '70s' *Good Times*, plays wheelchair-bound hacker Joey Beatty. "In cyberspace, I can walk. I can run. Man, I can f@#*in' *dance!*"

John Rhys-Davies, of *Sliders* and *Raiders of the Lost Ark*, plays gangland boss Vigo Haman.

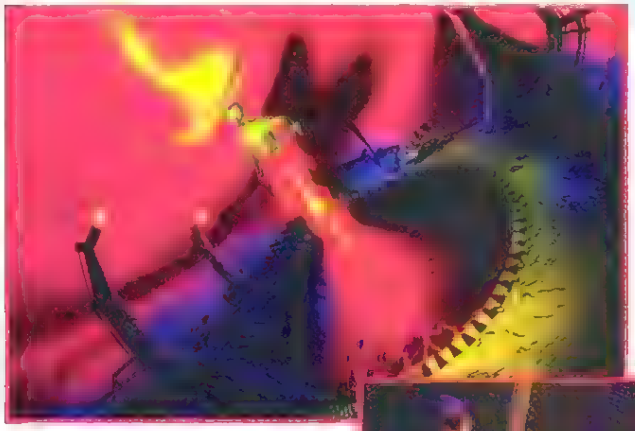
As outsider looking at Latrobe, Pennsylvania, might, at first, conclude that it was the archetypal American small town. Nestling sleepily in the rolling, hilly farmland of the western part of the state, it appears, at first sight, to be almost unfathomably normal. The town's most famous native-born son is golfer Arnold Palmer; its most renowned export is Rolling Rock beer. There's no rush hour, and, in living memory, there has been only one murder. So far, so good.

Ah, but there's a flaw in this picture of rural contentment. On the third floor of a nondescript building two blocks from Main Street, the men and women of Take 2 Interactive are busy building their own charmed lives, populated by weirdos and psychotics, patrolled by an insane killer wielding a wickedly sharp blade and littered with the revoltingly eviscerated corpses of his victims.

adies and gentlemen, Jack's back...and he's on the attack. Welcome to *Ripper*.

Ripper is the latest, costliest and by far the most ambitious project to emerge from the collective mind of Take 2 Interactive, the talented and inventive team that has previously given us *Star Crusader*, *Bureau 13* and *Hell: A Cyberpunk Thriller*. Budgeted at $4 million, two years in development and esti mated to feature a total of 25 man-years of labor once it's completed, *Ripper*, which also boasts one of the most bizarre and stellar casts yet assemb ed for a game, seems destined to justify the palpable feeling of confidence and exhilarat on currently gripping the team that's putting it together.

Ripper's plot is simple enough. It's the year 2046 and you play Jake Quinlan, ace crime reporter for New York City's



Virtual Herald, who has been the unwilling recipient of letters from a crazed serial killer currently terrorizing the city with a string of vicious disembowelments, carv ing his victims up and decorating the walls with their insides As the game opens, you arrive at the scene of the latest attack. A hunch makes Quinlan look into the monitor of the victim's computer. Hmmm...she was researching Jack the Ripper..

Almost immediately after ward, Quinlan's partner and lover, Catherine Powell (Tahnee Welch), is also attacked. Although she survives, she remains in a coma, and it is up to brilliant cybersurgeon Dr. Clare Burton (Karen Allen) to attempt to re-create her memory and, perhaps, an image of the killer him- or herself

This prologue brings the player into contact with the stars of the game, who are also the primary suspects in the case you must assemble, analyze and solve before you, too, fall victim

to the Ripper. Dr. Burton appears to be holding something back. So, eerily, does the unconscious Catherine. Detective Vincent Magnotta (Christopher Walken) is in charge of the investigation, but he's so brutal, cynical and corrupt that he immediately comes under our suspicion. And the final possibility is the wildly unstable and unpredictable Joey "Falcon Eddie" Falconetti (the always-brilliant David Patrick Kelly), a paranoid and extreme cyberspace junkie who nurses an irrational, bottomless hatred for Magnotta and Burton.

From this opening, you will move forward through the seedy, rain-slick streets of 2040s New York, through police stations, apartments, newspaper offices and morgues. You'll find yourself tracking clues, solving puzzles and interrogat ng witnesses and suspects before hacking into cyberspace and trying to infiltrate the data matrices—here called "well addresses"—of the various suspects. Your investigation will reveal that all your potential culprits were at one time members of a cybertech gang called The Web Riders, obsessed with a virtual computer game based on the infamous Jack the Ripper murders of 1880s London. That obsession ended in tragedy, however, when one of the members of the gang—Catherine Powell's mother no less—wound up the victim of a still-unsolved, Ripper-style murder.

Ripper thenceforth unfolds in two main areas: the beautifully 3-D–rendered mean streets of New York and the cyberspace habitats of the various characters. The game has four acts, each with a cliffhanger ending, and the investigative paths will lead you (Quinlan) toward the inevitable showdown with the main suspects in a virtual re-creation of London's hellish Whitechapel district, stomping grounds of the original Ripper. One unique aspect of *Ripper* is that it will feature four possible endings. Once you've solved the mystery the first time—and that alone will probably absorb 30 or 40 hours of game play – you can return to the end of Act II, where the computer will reconfigure the plot elements and allow you to pursue an entirely new suspect

RIP DOWN THE WALLS

Above: Some of the stunning environments gamers will visit in the cyberspace section of the game, including a fearsome-looking New York subway "cyber-rat." Left: It ain't kielbasa, folks.

So what makes *Ripper* special? Well, for starters, as previously mentioned, the cast is one of the oddest mixtures of actors and character actors ever assembled for a computer game—or a movie, for that matter. Some of the teamings here might, at first, seem ridiculous, but, in fact, they somehow manage to make perfect sense. Why *shouldn't* Jimmie Walker be in the same universe as Christopher Walken and John Rhys Davies? Or the 90-year-old Burgess Meredith play twin roles as Covington and Hamilton Wofford? You'll get used to it, don't

Peter Boyden, as pathologist Vic Farley, prepares to spill his guts—literally! Stand well back....

worry. The casting is all part of the design team's desire to mix game genres, abolish limiting categories and let everything cross-pollinate in the best and the weirdest ways possible.

The blue screen shoot for *Ripper* was a long one, almost a month of exhausting, 15- to 20 hour days. Newcomer Scott Cohen, who plays Quinlan, was on-set almost the whole time, but most of the other performers were only needed for between one and three days. Christopher Walken, the game's biggest star, was "quiet, reserved, almost shy" recalls Take 2's vice-president of creative development, F.J. Lennon, also a writer and designer on the project. "Burgess Meredith was the consummate professional actor, even at 90. He arrived on time, knew all his lines—for both his parts!—and usually got it down in one take. Same with John Rhys Davies." The latter plays a gang boss, one half Sidney Greenstreet in *The Maltese Falcon* and one half Don Fanucci from *The Godfather Part II*. "He was having fun," recalls Lennon, "just rolling those good lines around his mouth!"

But the most interesting of all the actors was David Patrick Kelly. "We didn't even ask to see him. He just turned up at the open call audition," says Take 2's president, Mark Seremet, who is acting in the capacity of project manager for *Ripper*. "We'd always loved his work in Walter Hill's movies, like *The Warriors* and *48 Hours*." At this point, everybody in the room where we were watching rough cuts of the blue-screen shoot started saying, in crazy high-pitched voices, "Warriors, come out to plaaaayyeeeee!!!" in imitation of Kelly's creeped-out moment of glory, cola bottles clinking on the ends of his fingers, in *The Warriors*. "We knew we had to have him. It was perfect self-casting on his part. We couldn't believe we'd forgotten to consider him. He had the script for ten minutes in the waiting room, came in, knew all the lines and had the perfect angle on the part. Incredible."

Mind you, David Patrick Kelly is the quintessential method actor. "The character he plays, Joey Falconetti, is so expert at decking into cyberspace," says Seremet, "that he needs to enhance himself with intravenous drugs. David wanted real needles in his arms."

Did he get 'em?

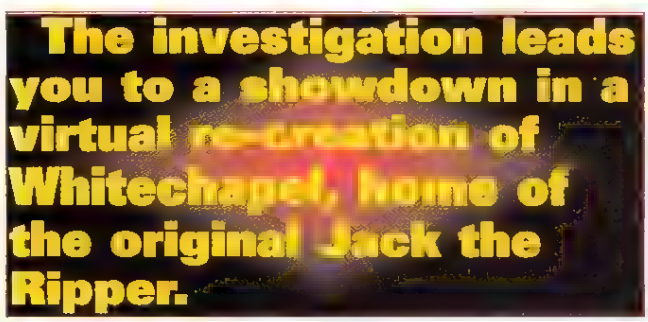
"Nah, we drew the line at that level of realism!"

No matter how talented and professional the cast may be, it needed a good script to chew on, which it patently had here, and a good team back at home base, busily constructing the 3-D environment/universe that the characters will eventually be composited into.

GETTING RIPPED

Every gamer knows in his bones that the guts of a truly great game are to be found in the communal brain of the team that's putting it together. That brain is a squirming, pulsating organism, composed of such elements as a zillion man-hours of old TV shows and movies, music videos and albums—by everybody: punks, thrash mongers, metal heads, speedcore freaks—comic books all the way back to infancy, sci-fi novels both trashy and elevated, not to mention games, games, games and all those glorious years wasted at the arcade or in front of the Atari at home, dreaming up that non lame game to end all games. In short, all the cultural detritus that goes to make up the mesmerizing golden cesspool of a game design team's shared folk culture. This is the postmodern primordial ooze, wherein there fester and seethe a dozen, no, a million, yet to be articulated utopias and dystopias; this is your basic, fertile cybertopsoil, if you will. And Take 2 is tilling, watering and fertilizing its little patch very nicely indeed.

As a game experience, *Ripper* will be an invigorating mixture of

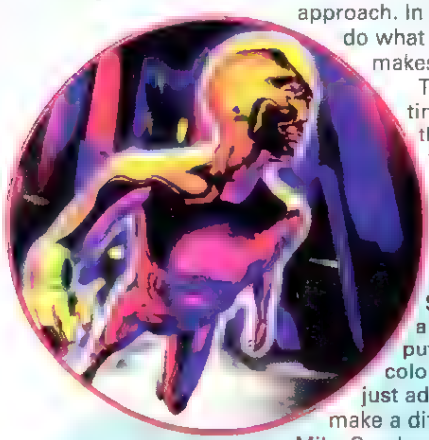


a range of genres: strategy, RPG, first-person perspective, total immersion with plenty of puzzles, a little combat and a lot of full-motion video. But, like the cast of actors in the narrative, which appears so strange at first glance, the game's mixture of game play styles turns out, on closer inspection, to have an

ordered, integrated and very interactive feel.

What you'll notice immediately about *Ripper* is that Take 2 has taken a new approach to full-motion video, a process that's come in for much ridicule and contempt over the last couple of years, mainly thanks to the unimaginative uses to which it has so far been put. *Ripper*, however, will not be another one of

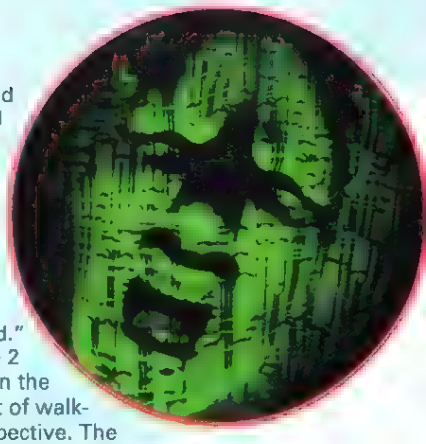
those dreary "interactive movies" that turn out to be as interactive as a tumble dryer. Here, video sequences will total about two hours, but will only constitute a fraction of the 30 or 40 total hours of game play. FMV will have particular jobs to do, a purpose: to advance the plot, to visualize the other characters and their conflicts, to add psychological depth, nuances and ambiguities and to detail motivations and the relationships between the characters and the suspects. You'll interact with the character, acquire your information and get right back into the game proper, with its primarily first-person-perspective approach. In short, Take 2 makes FMV do what it's good at, but also makes sure it knows its place.



The team is also taking the time (and its time) to ensure that the tiniest details are paid attention to. Says Chris Ryan, who's compositing blue-screen materials into 3-D environments using Discrete Logic's Flint System on an SGI Indigo², "We're taking a lot more time to light it, put shadows in properly, color correct it and, in general, just add all the little details that make a difference."

Mike Snyder, one of the team's senior artists, makes a similar point: "A lot of the things this team worked the hardest on were the things that you won't even notice now, like flicks playing on monitor screens, reflections being cast in windows as characters walk by. Marrying live action and 3-D environments together demands that they look as if they belong together. If it wasn't fixed, you'd definitely notice it.

"We've also spotted things in other games that we wanted to avoid in *Ripper*. *Buried in Time* had a couple of instructive detail problems. When a character stopped moving, for instance, the flames of the torches on the walls would stop flickering too. Now that's a tiny thing, but it bugs the hell out of gamers."



Mark Seremet agrees, and says Take 2 has also learned from its own games. "Gamers notice everything," he says. "We learned from *Bureau 13* that we needed to think like gamers all the time, in that super-anal, detail-obsessed way, and that's what we're trying to do this time around."

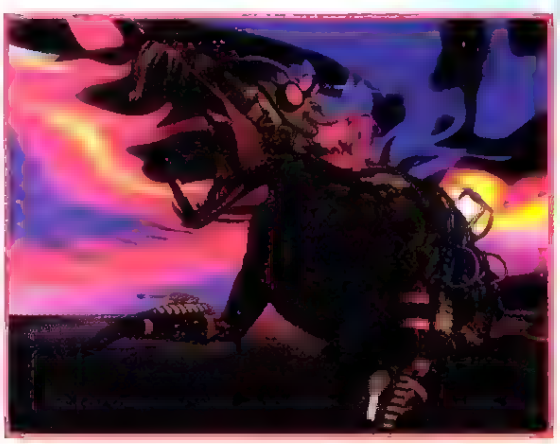
Another area where Take 2 sought improvements was in the game's simulation of the act of walking from a first-person perspective. The walking motion is now extremely fluid, while still feeling like walking. Many games make walking seem like the gamer's in a *MechWarrior* unit, clodhopping around the landscape like a baby elephant walking on its heels. Adds Snyder, "When you walk, your head doesn't bob. What you do is move smoothly, looking around as you do so. We've tried to focus on getting a realistic 'looking' motion. When you turn a corner in real life, you don't suddenly look 90 degrees left or right and then turn immediately. You plan ahead. We're making it so that it looks and feels like walking, not like you're driving a tank down a hallway."

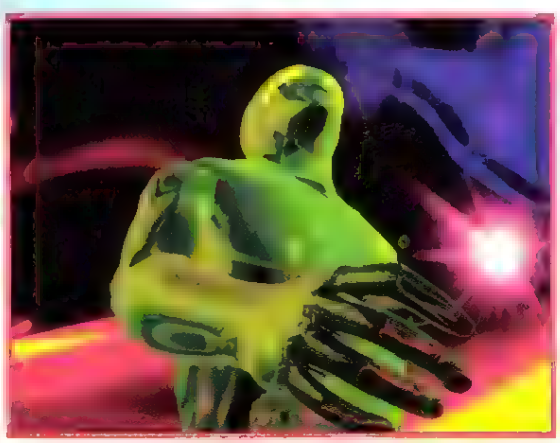
And likewise with other details like, say, a Rolodex that contains a clue: "You'll interact with the Rolodex on-screen, with your cursor, instead of having to deal with typing stuff in some cheesy little text box," says Snyder, a firm believer in the old adage that says the devil is in the details.

What also separates *Ripper* from the competition is its free wheeling and wide ranging game play. The designers realize that certain crappy old flight sims need to be on rails, but

Top right: The Ripper's c-space alter ego says "hi." Center left: What you look like in c-space. Above: Blood and hair on the walls at the scene of the crime.

strongly believe that plot lines in a game like *Ripper* do not. As long as you gather the requisite number of clues or keys to enable yourself to move freely about within the game's huge





and beautifully rendered environments—and in its cyberspace annex—you can roam far and wide, in directions of your own choosing, moving back and forth between rooms and areas to reacquaint yourself with previously discovered pieces of the puzzle. The city is made up of over 30 different locations, each of which may contain from 20 to 60 clues or puzzles, so you'll have your work cut out for you. You are the one to determine the paths you take; your investigation isn't "on rails" that lead you inexorably to a foregone (and boring) conclusion. *Ripper* will be properly interactive. You will decide.

On-set for *Ripper*'s monthlong blue-screen shoot.

Finally, there are the cyberspace environments. About 25% of the game takes place in cyberspace, mostly in and around the well addresses of the witnesses and suspects. These are data matrices in cyberspace, much like wildly advanced web sites, designed and constructed by their owners in ways that reflect their personalities. Joey Falconetti's well, given his weird pioneering role as the Lindbergh, the Howard Hughes and the D.B. Cooper of cyberspace, is psych cyber-circus that's as wild and crazy as he is. In the Wofford twins' site, there is a partially constructed virtual Whitechapel, where, as noted earlier, the game will have its climax Catherine Powell's well address has been sealed off by the cops and is crisscrossed with yellow "police line" tape, much like an actual crime scene. It's also guarded by two cyberbots, which you must destroy in one of the game's few combat sequences—if you are to access the evidence that no doubt lies within.

As you can probably surmise, cyberspace here is a malevolent and dangerous zone. It is also beautifully designed and rendered, and coherently conceived as a functioning universe. You are represented in c-space as a smooth, featureless man-figure (like an Oscar statuette) who acquires greater definition and strength as he acquires more knowledge and power. Power-ups, if you want to call them that, sometimes come in the form of strange tablets; you acquire their powers or data by absorbing them through your face. Lysergic, or what?! On the other hand, a substance known as "ice" can "deck you out" or banish you back into the real world. You can't die, strictly speaking, in cyberspace, which is amazing, considering the variety of hostile creatures you can encounter there. These range from giant insects to things the team is currently describing as "cyber New York-subway rats." Yummy.

In addition to everything described above, *Ripper* also has gore aplenty, something I know *I'm* excited about. There are one or two scenes of evisceration that will probably have ten derhearted (not to mention weak *stomached*) and lightheaded gamers puking into their keyboards. The morgue sequences, in particular, may best be viewed on an empty stomach. The inspired death of Vic Farley (Peter Boyden)—a police pathologist fond of smoking and eating as he performs autopsies—is, well, stomach churning...and I mean that *literally*. *Ripper* has a fairly R-rated storyline, peppered with plenty of smart, raunchy dialogue from the Take 2 Team-Brain. "Hey man, don't blow your motherboard!" is one of many witty bits of hackerspeak, an argot that receives multiple upgrades and additions here. It's great to see Walken chewing on a line like (as he stands over the most recent disembowelment victim), "Sadly, our witness is feeling a little fragmented right now." And who could possibly complain about the chance to witness Christopher Walken and David Patrick Kelly, two of the craziest, creepiest actors in the whole of cinema, together on the same screen? Better than Fred and Ginger!

RIP IT UP!

The *Ripper* team in Latrobe is currently about 60% through the massive task it has set for itself, but already there is a sense that they're creating something of a totally different order of magnitude from everything that Take 2 has done before. At present, the company has had 60 or so people—its entire staff—working solely on *Ripper* for nearly six months. On their collective mind there is one thing and one thing only: February 1 release date. As we pull away and leave them to their task, the gentle landscape of the local farm country comes back into focus and peace and quiet reign again.

But not for long...we hope.

***Ripper*, from Take 2 Interactive, will be available in February. For further details, call the company at: 212.941.2988.**

over the line

by Zach Meston

[redacted] of the PC news- [redacted] willing to wallow in the [redacted] of the Sea of [redacted] this into the Reboot edition of *Over the Line*, pulling messages from [redacted] of computers that are no [redacted]—on the forefront?

comp.sys.cbm (Commodore 64): Out-of-Print Games

The act of copying out-of-print games is one of the more interesting topics in the computer-gaming world. Yes, it's software piracy—but of games that have been unavailable for seven or eight years, and that were often by companies that have long since gone out of business. Is pirating old games just as wrong as pirating new games? P. Macarthur starts the debate

The question here really is, will the person or company that created the software take me to court if I infringe on their copyright? Ask any attorney and you will get several different answers. Considerations to be made. The Commodore 64 marketplace is 99% dead to the total marketplace. Did the company fold, go bankrupt or discontinue the line? What do you plan on doing that will violate the person or company's copyright? If you plan on selling these games, then I think any attorney would say you have a real problem. On the other hand, if you are assuming they are public domain because no one owns them, the owner died or the company discontinued it, I do not think you are doing anything illegal. Besides, in some situations, the only copies left of the software are either copies themselves or used. Common sense would tell you to look at the very fine software catalogs out there, post a message on Usenet, etc., before you do anything that could potentially piss someone off!

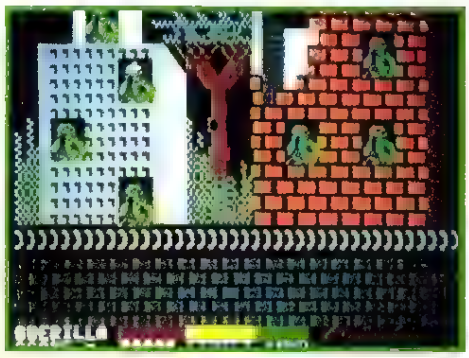
Jean P. Nance continues.

I agree, any commercial program is copyrighted and making copies for distribution is illegal. Chances of being "caught" are almost zero, but it doesn't make it less of a crime. I have a question from a member of our user group. He is going through old copies of Commodore magazines (Compute's Gazette, Run and Ahoy!) and finding some great programs. He would like to type these in and distribute copies to his friends. I will have to tell him that this is also illegal. Of course, many of the programs are available on disk from Commodore and RUN magazine. Does anybody know if it is possible to buy Compute's Gazette disks for the early years? It would be wonderful if they would release these programs, but I doubt they will.

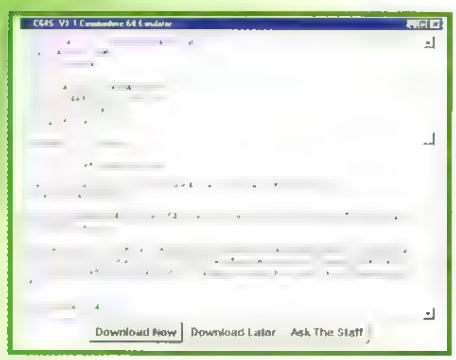
The debate soon veered into boring-ass issues of copyrights

The Commodore 64's popularity was largely due to computer games coming of age.

Back in the mid-'80s, typing in computer games that were published in magazines like this one kept gamers' thirst for free games quenched.



One of the gurus who programmed many C-64 type-in games was a guy by the name of Cleveland M. Blakemore. His brilliant imagination inspired many users to be game designers.



If you really want to torture yourself or just bring back a lot of memories, you can download this shareware C-64 emulator named C64S, which you can find on AOL and CompuServe.

n other countries economic theories blah blah blah. So I jumped to a post from Klaus Stock that talks about two C 64 emulators on the PC, and where to start looking for software

If you can find a more realistic dogfight simulator, fly it.

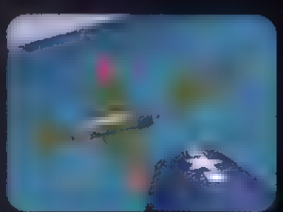
"WWII air combat at its very best."
– Denny Atkin
Computer Gaming World

FIGHTER DUEL™

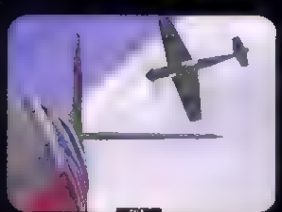
Fifty years ago, air combat decided the fate of the world. Now it's your turn. With Fighter Duel for PC CD-ROM. The most realistic dogfight simulator in history. Through amazing high-resolution graphics, you'll experience real-world physics and flight modeling as you pilot Messerschmitts, Spitfires, Mustangs, Corsairs and Zeros. There's even a rookie mode for beginners.

Can you survive seven tactical scenarios? Overcome eight bandits at once? Or outgun that second modem pilot? Without losing your lunch... Or your life? Fighter Duel. The way it is, is the way it was.

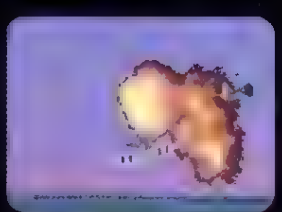
Photo-realistic, fully functional instrument panel.



Dogfight the deadly Zero or 12 other classic WWII war birds.



Scan the skies with multiple cockpit views.



Take on human opponents in two-player modem duels.

For more information call 1-800-340-7888.
Visit our Web Site at http://www.philipsmedia.com/mediagames

PHILIPS

©1995 Philips Media, Inc.

CIRCLE #108 ON READER SERVICE CARD.

*I know two emulators, which are available in shareware versions: C64S and PC64 (I prefer PC64). The *.d64 files are 1541 disk images (174848 bytes), so each *.d64 file is equivalent to one of the 5.25-inch disks of the 1541 disk drive. Some WWW links are at: http://www.nada.kth.se/~d93-alo/c64/links.html.*

I'll let you, the reader, decide whether you want to pursue this topic any further. (Oh, I see you all scrambling to boot up your Web browsers! You're all evil! Evil)

comp.sys.spectrum: Game Endings

Game endings are almost routinely spectacular in 1995, but what about the bygone era when games had to fit into a whopping 48K of memory? A post from an unknown British lad asks

What is everyone else's favorite game ending? I think my favorite is Pyjamarama; all the Mikrogen games had some sort of decent ending that actually made the player feel that he had accomplished something. The most annoying I think was Cybernoid. I strived for months to finish it, and then the final screen merely wrapped round again to the first. Very annoying indeed. I suppose that it's the same for most arcade games. Out of interest, what was the final message in Dun Darach? I couldn't get anywhere in the game, but, at the time, there was some controversy in Crash about the poor quality of the congratulations screen. What was it?

Spectrum programmer Jon Ritman responds

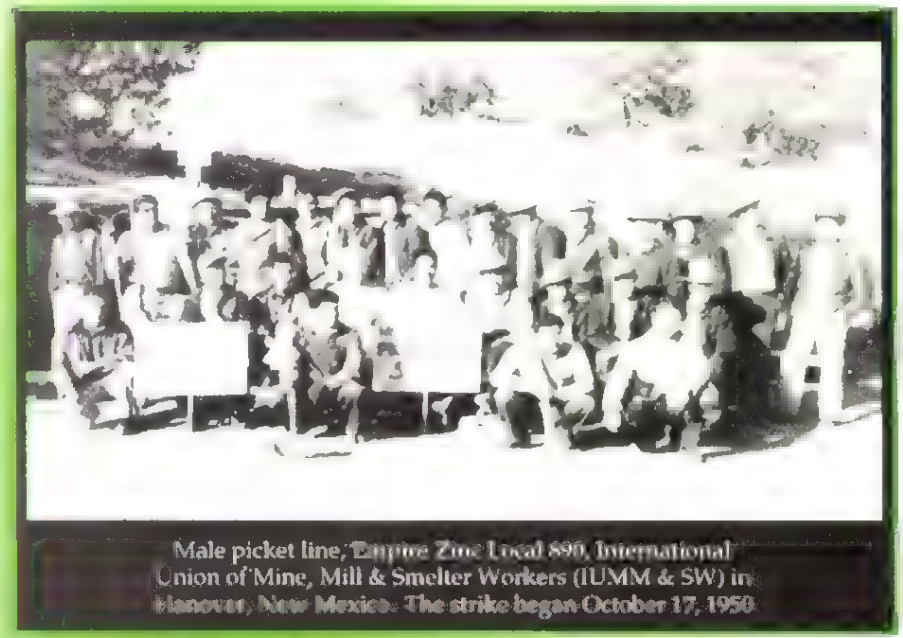
You have to remember that the humble Spectrum had only 48K, and, when designing a game, I always thought that only a tiny minority would reach the very end. Therefore, I used the limited space to make more game rather than a somewhat pointless flashy ending—how many rooms should I have dropped from Head Over Heels to put a satisfactory ending in? I had 14 bytes spare and plenty to spare when I finished it and each room (on average) took 17-odd bytes (AFAICR)—if an ending didn't just use the same engine as the rest of the game then you would need quite a lot of space to put something good in.

I have to admit I don't have a damn clue what the acronym AFAICR stands for [Zach's thousands of hours of game playing have burnt out a brain cell or two over the years, as far as I can remember—Ed] but Jon's game design philosophy might be taken into account by the glitz obsessed game manufacturers of 1995

comp.sys.atari.8bit: Dead or Alive?

As I didn't already know that Atari is constantly fighting for respect, I saw this message from Gary Holder that perfectly illustrated its eternal struggle

Anybody else see the current issue of Newsweek (Oct. 9), page 67, third column, second paragraph? It's an article on a guy (Bob Stein) who runs Voyager Co. (a CD-ROM multimedia producer). In summarizing his history, it says, "Stein worked briefly at Atari, the now-defunct video-game manufacturer." Sounds like Atari marketing is working just as well as it always has, eh?



Male picket line, Empire Zinc Local 890, International Union of Mine, Mill & Smelter Workers (IUMM & SW) in Hanover, New Mexico. The strike began October 17, 1950

Atari gave birth to many computer industry pioneers who eventually went on to run real companies, such as Bob Stein, who is now running Voyager.

A follow-up post from Joe Walsh illustrates one of my "Top Ten Signs That You Spend Too Much Time On-line." Sign No 3: You "humorously" misspell the name of something you don't like, whether game system or magazine

Heh. Geez, Newsweak [Ha! Get it?—ZM] and Time never cease to amaze me with the depths of their ignorance. A trip to the local Wal-Mart gives more information on which video-game manufacturers are around than Newsweak knows. Let's boycott 'em. :)

Next issue: More wacky stuff that you know you love

Ripley's Believe It or Not!

A two thousand year old mystery riddled with danger.

THE RIDDLE OF MASTER LU

Can you unravel it... or will it unravel you?

Are you part detective, part thrill-seeking adventurer? You'd better be! Join Robert Ripley, famed explorer and collector of the bizarre, to solve one of the most intriguing true-life mysteries of the ancient world.

Thrust into the year 1936, you uncover a secret plot to rule the world using an age-old talisman of mystic power. Now, it's up to you to stop the sinister plan of an evil nemesis. But time is running out! Race to exotic locations, gathering clues to unlock a 2,000 year old riddle. Defy diabolical death traps and solve mystifying puzzles! Can you survive up to 60 hours of incredible globe hopping adventure packed with intrigue and danger?

Explore more than 200 breathtaking and historically detailed environments. Interact with over 40 live video characters. Super VGA graphics, a richly textured soundtrack, and breakthrough technology deliver captivating realism like never before... *Believe It or Not!*® Don't miss out on the adventure of a lifetime! Take the challenge of this revolutionary gaming experience home!

Available for PC CD-ROM.
Coming soon for Macintosh.

Visit us on-line @ http://www.sanctuary.com and find out how you can get a demo of THE RIDDLE OF MASTER LU

"...one of those seemingly rare adventure games that manages to merge both graphics and story..." — *Strategy Plus*

"Exotic locales, cliff-hanging situations, fast-paced story-telling, fascinating characters, diabolical puzzles. The Riddle of Master Lu seems to have it all." — *PC Gamer*

SANCTUARY WOODS®

RIPLEY'S and Believe It or Not! are registered trademarks of Ripley Entertainment, Inc. Sanctuary Woods is a registered trademark and The Riddle of Master Lu and the Sanctuary Woods logo are trademarks of Sanctuary Woods Multimedia ©1995 Sanctuary Woods Multimedia.

CIRCLE #109 ON READER SERVICE CARD.

THE HOTTEST GAME IN THE UNIVERSE

MECHWARRIOR® 2 DOS

THE #1 BEST-SELLER*, RATED 5 OUT OF 5 STARS BY MULTIMEDIA WORLD — DRAWS YOU INTO THE ULTIMATE COMBAT EXPERIENCE.

MECHWARRIOR® 2 EXPANSION PACK: GHOST BEAR'S LEGACY

DESIGNED TO SATISFY A MECHWARRIOR'S RAVENOUS HUNGER FOR COMBAT — MORE MISSIONS, MORE 'MECHS AND AMAZING NEW WORLDS TO CONQUER.

ACTIVISION®

DEMO MECHWARRIOR 2 AT

Activision is a registered trademark of Activision, Inc. © 1996 Activision, Inc. All rights reserved. MechWarrior, Battletech, BattleMech and Mech are registered trademarks, and Ghost Bear, Ghost Bear's Legacy and Battlemech

#1 SELLING GAME – PC DATA

"★★★★½" MULTIMEDIA WORLD

JUST GOT COOLER.

MechWarrior® 2 Windows® 95/ Pentium® Processor Edition

This exclusive edition simplifies set-up while pushing the limits of 32-bit speed and power. Bonus NetMech included!

NetMech™ Eight Player Pack

Go head-to-head against up to seven other MechWarriors via LAN, modem or null-modem!

HTTP://WWW.ACTIVISION.COM.

* Source: PC Data

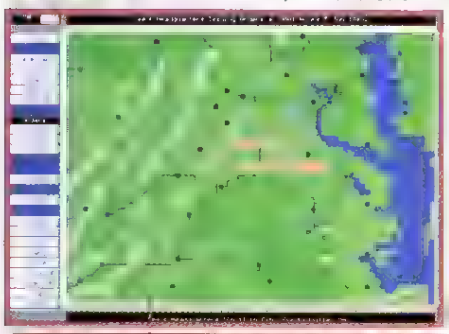
CIRCLE #121 ON READER SERVICE CARD.

shareware spotlight

by Jeff James

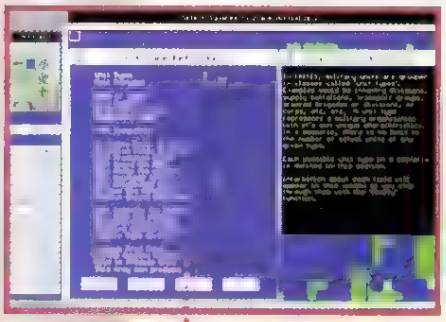
shareware rumblings

A few days ago, I spent the goodly portion of a lazy afternoon browsing through the innumerable level designers and game editors available for *Doom* on America Online. Although *Doom* may have been the first game to be supported so widely by these utilities, dozens of similar utilities that allow users to essentially create their own games are available for *Descent*, *Rise of the Triad*, *Heretic* and many other games. This "roll-your-own" mentality is beginning to suffuse the entire game industry, giving computer gamers a heretofore unseen level of control over their game environments.



Crisis Wargaming System

With the impending release of the *Crisis Wargaming System*, programmer Dutch Owen is giving the same level of user control to strategy gamers. *Crisis* is a full-blown conflict simulator with an optional game editor that allows users to tinker with individual units, terrain, maps and other variables. This should be welcome news to war gamers, as shareware games in the strategy/war game genre have been as scarce as *OS/2* programmers at a *Windows 95* convention. An early beta version of the MS-DOS version of *Crisis Wargaming System* is now available (I found *Crisis* in CompuServe's GAMERS forum), and developer Owen has started work on a *Windows 95*-specific version that will be available in the near future.

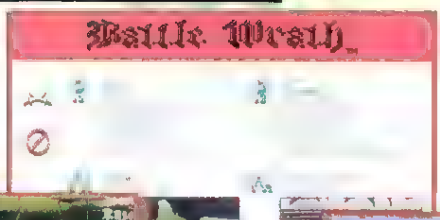


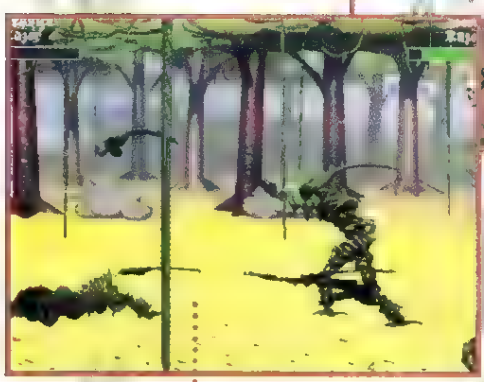
Crisis Wargaming System

preview

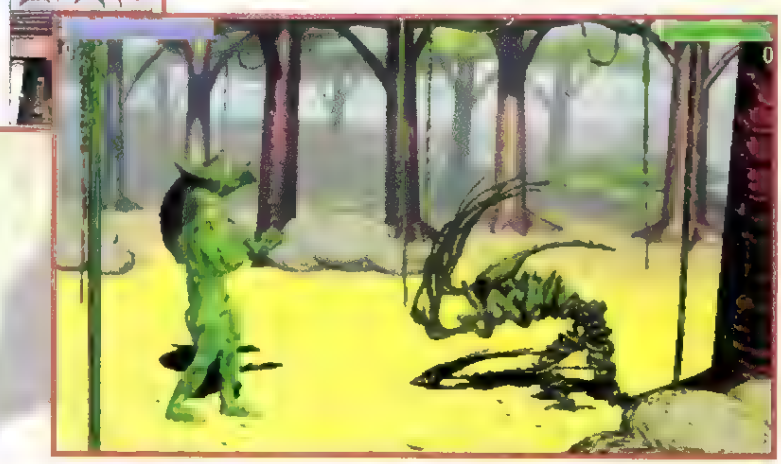
Battle Wrath v1.0
System: IBM PC
Publisher: Cerebral Gaming Systems
Web Site: http://web.sunbelt.net/battlewrath
Available: Now

Beat-'em-up games in the flesh-bruising, bone-snapping tradition of *Street Fighter II*, *Mortal Kombat* and *Virtua Fighter* have become commonplace on the PC. Proving that the genre is far from the point of saturation, shareware game developer Cerebral Gaming Systems has released *Battle Wrath*, a side-profile fighting game featuring SVGA (640×480) graphics. I played *Battle Wrath* on several different computer systems, and all I can tell you is this: If you have anything less than a Pentium with a speedy video card, you should pass this one by. The SVGA graphics are sharp and crisp, although the audio and animation aren't quite up to the level of the current king of shareware fighting games, Epic's *One Must Fall 2097*. It isn't a bad effort, though, and fighting-game fans may want to give this one a look.



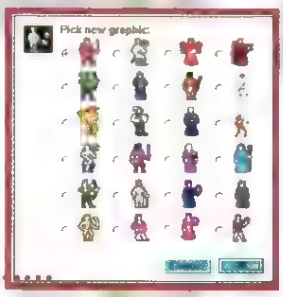


Battle Wrath v1.0



Exile
Registration Fee: Fee: $25; $9 (Character Editor)
Publisher: Spiderweb Software
14 Easton Ave., #202
New Brunswick, NJ 08901
Telephone: 800.242.4775
System: Mac, IBM PC/Windows
Overall Rating: 7

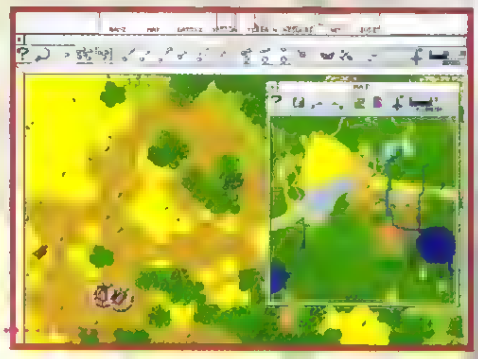
In the dawn of computer role-playing games, Richard Garriot (a.k.a. Lord British) created what was to become one of the most popular series of computer games in history: the *Ultima* series. Garriot's impact on shareware game developer Jeff Vogel is clearly visible in Vogel's latest shareware creation: *Exile*. This game captures the essence of what the *Ultima* series represented, particularly with regard to *Ultima III* and *Ultima IV*. *Exile* has a great deal in common with the two aforementioned games, including scope. *Exile* is a huge game, even more so in the fully registered version. Aside from a nauseating selection of border colors (split-pea green teamed with turquoise) and a pedestrian plot and setting, *Exile* is a game that *Ultima* aficionados should put at the top of their download list. *Exile* should be available on most commercial online services; I found it on America Online.



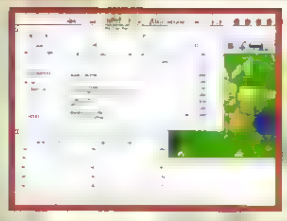
Exile

H-Hour v0.9
Registration Fee: $19.95
Publisher: ACo Design
199 Posada Del Sol #51
Novato, CA 94949
Telephone: N/A
System: IBM PC
Overall Rating: 7

If you're a fan of real-time strategy games such as *Dune II*, *Warcraft* and *Command & Conquer*, you should find *H-Hour* to be almost as enjoyable. You don't see real-time strategy games appear very often as shareware products, so *H-Hour* stands alone in an arena bereft of competition. Programmed by the Russian-sounding programming trio of Andrey Snegov, Andrey Markov and Vladimir Gupal, *H-Hour* is a considerable contribution to the world of shareware gaming. The game models combat from the years 1900-1950, with tanks, infantry, artillery, mortars and trucks being the primary units. Once the game begins, everything starts happening *now*. Real-time means exactly that; you'll have to juggle a host of duties simultaneously, making game play a frenzied exercise in mouse clicking during the heat of battle. As icing on the cake, this MS-DOS–based program boasts a slick point-and-click interface, multiplayer support via network, modem and serial connection and gobs of other features. If you're into strategy and war games, *H-Hour* has the goods. You'll find *H-Hour* in the GAMERS forum on CompuServe.



H-Hour v0.9



The Inside World v1.2
Registration Fee: $33
Publisher: The Softgame Company of Vermont
RR 2 Box 149-D
South Royalton, VT 05068
E-mail: 102574.2624@compuserve.com
Telephone: 802.763.2638
System: IBM PC/Windows
Overall Rating: 6

The Inside World is a puzzling amalgam of unique game elements. On the one hand, it features an extremely impressive game interface, strongly resembling dungeon-delving classics such as *Eye of the Beholder*, *Dungeon Master* and *Lands of Lore*. On the other, you have a hokey B-movie storyline about five college students who find a buried castle underneath their dormitory, a castle that just so happens to be populated by mutant animals and a mad scientist. Once past the bathetic plot, you'll find *The Inside World* to have a great deal going for it. The interface is among the best I've ever seen in a shareware RPG, filled with the design elements that gamers have come to expect in their computer RPGs. With a better storyline and a few other improvements, *The Inside World* could be a winner. As it stands, it is a solid, albeit quirky, shareware role-playing game.

The Inside World v1.2

If you develop or publish shareware entertainment software and would like to see your product covered in *Shareware Spotlight*, contact Jeff James at one of the following E-mail addresses:
jljames@ix.netcom.com (Internet)
jljames (AOL)
74774,1635 (CompuServe).

point of reference

by Mikki Halpin

reference\ˈref-ərn(t)s,ˈref-(ə-)rən(t)s\ *n* **1:** the act of referring or consulting **2:** a bearing on a matter **3:** something that refers a reader or consulter to another source of information **4:** this section of COMPUTER PLAYER

Comic Creator

Doing it yourself is the thing today. But, while you may have gotten off making your own mud pies and those God's Eye yarn things at camp, the folks in Generation **Y** are a little more sophisticated. So, Hearst New Media came up with this nifty *Comic Creator* program to allow kids to make their own multipaneled stories.

The program comes prefitted with several heroes and villains, and you can also input your own artwork and characters. The heroes (Sharktooth, Kaptora, Johnny Normal, etc.) are multiethnic and multigendered, perfect for the PC '90s child. Each is available in a variety of action poses, and you can read their back stories to gain insights into their characters, checking their strengths and weaknesses to give you story ideas.

Kaptora, for example, the Bird Girl, was once a villain, but she fell in love and became a hero. She also, apparently, gets captured a lot, because there are lots of available images of her in handcuffs. If you want to make a comic-book version of *Death and the Maiden* or maybe an avian Betty Page, Kaptora is your obvious choice. (Well, so much for being PC.)

After you choose your characters, you can place them in a variety of backgrounds—ranging from jungles to futuristic cities—add thought and speech bubbles and go. You really can create some awesome stuff, using the props, audio elements and other goodies in the program. You can print out your final story or E-mail it around. There is also a random plot generator that will provide you with surprise twists like "Terrorists take over the world's television sets with their evil message!" Yikes!

For more information, contact: Hearst New Media and Technology, 4 Columbus Circle, Third Floor, New York, NY 10019; 800.685.4026.

Corel All-Movie Guide

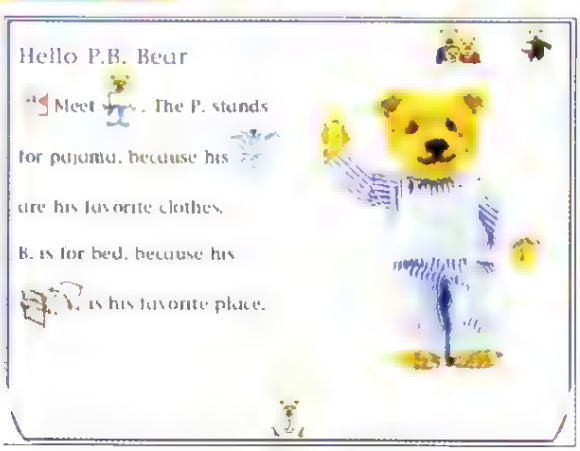
Look out Blockbuster, here comes the interactive video store. The *Corel All-Movie Guide* has over 90,000 titles in its database. In a graphic interface, you can browse through them in a variety of ways: by genre, director, title, year, etc. Each film is extensively cross-referenced. In addition, you can enter your own responses and thoughts about films, reminders to rent certain ones, your personal thumbs-up and thumbs-down, etc. If you look up the entry for a film you particularly like, you can explore the links on its section to similar films that you might also enjoy. In addition, each entry has a review, a star rating, a flags section for things like violence, language, nudity, etc., a bar graph indicating the film's "Historical Importance," "Production Quality" and "Artistic Quality" and a description of the film's artistic style. In general, I found the reviews to be fair, not as conservative as you might fear and well-written. (Though I am unclear on why *Bad Lieutenant* was considered a "surreal" film, but maybe that's because I live in Los Angeles.)

There is also a personality quiz, er, I mean "preference section," where you fill in the kinds of things you like—for example: bodacious babes, big guns and happy endings—and the *CAMG* will put together a list of films with those features for you to see. There are also trivia games, interviews and a plot index (everything from "abuse of power" to "wrongful death"). The big thing, of course, is that you can order the films right off the CD-ROM, via fax or E-mail (which makes me wonder why this isn't a web site, but that's another discussion). For now, Corel has put together the best movie guide in a very saturated field, and it gets a big thumbs-up from me.

For more information, contact: Corel Corporation, 315 Marion Ave., Big Rapids, MI 49307; 613.728.1010.

P.B. Bear's Birthday Party

P.B. Bear, the star of *P.B. Bear's Birthday Party* from Dorling Kindersly, is not named for peanut butter, he is named for **p**ajamas—P.B. Bear's favorite clothes—and **b**ed—P.B. Bear's favorite place. Despite his slothful nature, in this charming stealth learning story P.B. Bear manages to wake up, carbo-load and prepare for his impending birthday party, where he opens packages and goes on a picnic. The innovativeness of the title doesn't lie in the storyline, though, but in the program's features, which are designed to teach word association and rudimentary reading skills. On each page, every word in the text highlights in sync as the audio plays. Then P.B. Bear does a little animation to illustrate the events of the page. It's very cute. Also on each page there is a game button, which brings up a variety of learning activities involving shapes, colors, etc. The story is narrated by a woman with an odd Australian accent, which might be worrisome if your child starts talking like Paul Hogan, but otherwise it is, like all DK titles, beautifully animated and cleanly done.



For more information, contact: Dorling Kindersly Multimedia, 95 Madison Ave., New York, NY 10016; 800.DKMM.575.

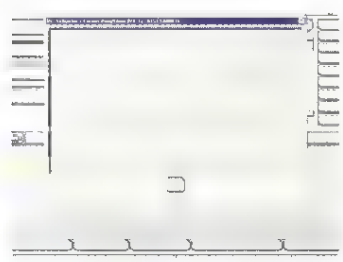
Chop Suey

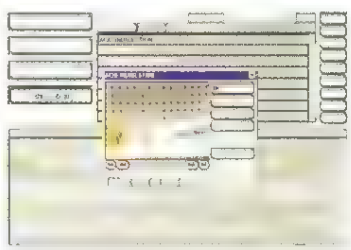
On the old *Saturday Night Live*, they had a skit where Steve Martin and Bill Murray were just standing and looking toward the camera but at some presumed off-camera object, scratching their heads, dumfounded, and repeatedly asking "What the hell is *that*?" You never did see what they were looking at, but you knew it had to be weird, and cool. But for the time warp, they could well have been looking at a copy of *Chop Suey*. Having played it, I am charmed, but I am still at a loss to say what the hell it *is*. Basically, you get to explore a whimsical town, represented in a kind of folkloric, faux naïf manner, and click on various destinations. Occasional narration (by someone who sounds eerily like Rodney Allen Greenblatt) fills you in on two girls, June and Lily Bugg, their mysterious Aunt Vera and their rocker cousin Dooder. But many places that you visit have no narrative elements at all, and the elements that you *do* experience never fit together into a coherent whole.

Even more so than *Freak Show*, an obvious predecessor, *Chop Suey* is determinedly antiplot, antisyntax and antisynthesis. It is what it is, and you can spend hours exploring without ever deciphering its codes: The moon tells you a German poem in the observatory; June steps in elephant dung at the carnival; Vera tells her sad tale of lost love in the "Big City." Scan the credits and you'll see that members of the D.C. alternarock scene helped to make *Chop Suey*—but that's just another clue that leads nowhere. Like the stew it's named after, this title is more than the sum of its parts.

For more information, contact: Magnet Interactive Studios, 3255 Grace St., NW, Washington, DC 20007; 202.625.1111.

The Corner Drugstore





Probably the perfect gift for our in-house antihistamine addict, Jerry Dulin (Santa? Are you listening?), the four CD *The Corner Drugstore* promises to be "the ultimate drug and pharmacy product reference." It has information on over 8,000 drugs and five hours of video. You can look up drugs, both prescription and over-the-counter, and get a reference similar to the kind you would see in a *Physician's Desk Reference*. You can enter all of the drugs you take and it will cross-reference them and warn you of possible harmful interactions, as well as lifestyle conflicts. (For instance, I didn't know that the efficacy of one of the drugs I take is hampered by caffeine.) However, the focus on side effects is a little off-putting. The program assumes that, when the drug was prescribed for you or when you decided to take it, you already understood or had learned how and why it works (what are called the "indications" in pharmo-speak). So these things are never discussed, only side effects and drawbacks, which makes the whole thing kind of negative.

For example, antidepressant drugs, one of the most heavily prescribed types of drugs, fall into three major types: MAO inhibitors, tricyclics and SSRIs. *The Corner Drugstore* does not explain this, and does not explain how the three types vary in their effects and ways of working. That is the kind of information that would be crucial and useful to any consumer. There is some other silly stuff. In the video elements, which are taken from a TV show starring Mac Leber ("author, pharmacist and television personality"), they didn't even bother to edit out the parts where he says, "Next week, on *The Corner Drugstore*...." Makes you hope they weren't so sloppy elsewhere.

For more information, contact: Pixel Perfect Software, P.O. Drawer 410129, Melbourne, FL 32941-0129; 407.779.0310.

MURDER, SEX AND SUSPENSE

...In The Most Exhilarating Race To The Top Of The Corporate Ladder.

AN EXHILARATING CORPORATE RACE TO THE TOP!

VIRTUAL CORPORATION™

Microforum's Virtual Corporation, the first totally voice-controlled (keyboard optional) CD-ROM game for Windows® '95, takes you into a cold-blooded world where only the strong survive.

Virtual Corporation transports you into the not too distant future where you are given the opportunity of becoming President of Pogodyne Systems, the most powerful Internet corporation in the world. Starting on the lowest rung of the corporate ladder, you begin an exhilarating race to the top of the corporation where you will experience it all.

- The next step up in voice-operated, interactive CD-ROM
- Simulated, real-time interactivity with live actors
- Stunning 3D virtual environments, graphics & animation
- Actual interactive games within the game itself!
- Challenging and intriguing story scenario

FREE HIGH QUALITY MICROPHONE INCLUDED

a true 32 bit game for Windows® 95 ON 2 CDs

Microforum

Available at fine computer stores everywhere!
For more information about Microforum and our products or to order call 1-800-465-CDCD(2323) Tel (416)656-6406, Fax (416)656-6368
Or write to us at: 1 Woodborough Ave , Toronto, Ontario CANADA M6M 5A1 Comments, inquiries and suggestions are always welcome!
All other trademarks and registered trademarks are of their respective companies Microforum's Virtual Corporation™ is a trademark of Microforum Inc
MADE IN CANADA **INTERNET ADDRESS: http://www.microforum.com** Email mail@microforum.com

CIRCLE #111 ON READER SERVICE CARD.

Demolition Derby

by Kevin J. McCann

System: IBM PC CD
Publisher: Sony Interactive
Developer: Psygnosis
Available: First Quarter '96

The advent of Sony's home PlayStation console could be a very good thing for IBM gamers who crave console games but don't want to pick up a PlayStation. In an effort to seriously enter the IBM gaming world, a number of titles published by Sony Interactive for the PlayStation will be finding their way to IBMs in 1996.

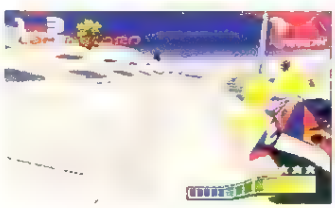
Among these are Psygnosis' *Demolition Derby*, in which the name of the game isn't who crosses the finish line *first*, it's simply whoever manages to cross the finish line. Forget about racing here, it's all about the bump and grind, heavy metal clashing together as you hurtle your car into your opponents and hope they fall apart before you do.

Sporting an impressive 3-D engine, complete with rendered texture-mapped cars all the way to chunks and smoke flying from collisions, *Demolition Derby* is sure to make a visual impact. Even the cars themselves get visually totaled as the race bashes onward, from doors caved in to hoods shaped like tents.

A number of great-looking tracks also await, ranging from a desert locale to an ocean strip. Not that you have time to look at it, though, as bashing and avoiding opponents will keep most of your attention.

Still, Psygnosis has always been known to design beautiful-looking games, but often they fall short in the playability department. The multiplayer mode will help the replayability, but will simply crashing cars into one another really hold up the interest factor, or will it be demolished before getting through the starting gate?

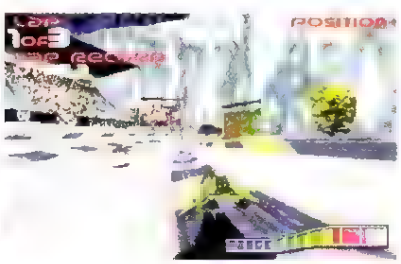
Wipeout



Demolition Derby isn't the only Sony PlayStation game coming to dent IBM in the near future. *Wipeout* is yet another, but takes more to racing than *Demolition Derby*'s car-grinding feast. Set in the future, hover-sleds are the ultimate racing vehicles, gliding a few feet above the ground and tearing down tracks at excessively high speeds.

Wipeout is easily one of the most visually impressive futuristic racing games to hit the IBM, with a stunning 3-D engine that captures the sensation of high speed without sacrificing the detail of graphics. Like *Demolition Derby*, you'll need a Pentium to really get anything out of it, but *Wipeout* looks very promising.

System: IBM PC CD
Publisher: Sony Interactive
Developer: Psygnosis
Available: Early '96



The numerous tracks range in design and feel, as well as offering speed power ups and weapon pick ups to enhance your chances of winning. Instead of the typical elimination of opponents, however, *Wipeout*'s weapons merely slow down your opponents, allowing you to jockey for a better position.

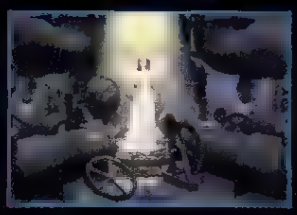
Unlike some other futuristic racing games that have hit the IBM, such as *MegaRace*'s full-motion video track, *Wipeout*'s track is rendered on the fly, meaning that you can actually turn around (why you would *want* to is another story). And to add to the playability, network play will allow you to blaze against your buddies.

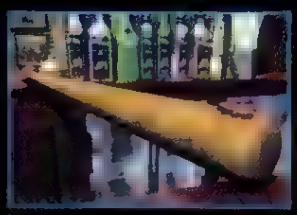
From the creators of the award winning game "Iron Helix"

bad mojo

JOURNEY INTO A LOST SOUL.

bad mojo





YOUR JOURNEY BEGINS...

...inside a dark and gritty apartment building filled with perilous foes and challenging puzzles. You are a cockroach in a mysterious and provocative CD-ROM adventure where you explore the inner recesses of a dangerous world- a place where souls are lost or found.

Vast 3D environments, beautiful photo-realistic imagery, and over thirty-five minutes of live action video and animation will suck you into this spine-tingling story. For under every bed and in each darkened crevice lurks another eerie clue.

Bad Mojo takes you right there, but it's up to you to find the way back. What you discover may shock you... What you don't may kill you. Either way you won't come out the same person you were. You may not even come out as a person at all...

PRESENTED BY

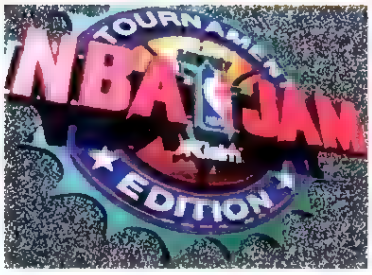
pulse ENTERTAINMENT

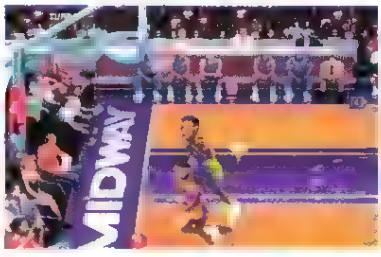
An interactive adventure for Windows® and Mac® CD-ROM

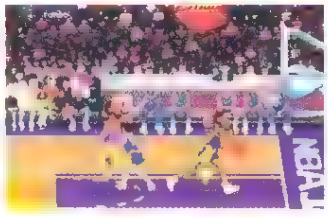
for more information: call direct at **310.264.5579**

CIRCLE #110 ON READER SERVICE CARD.

NBA JAM T.E.



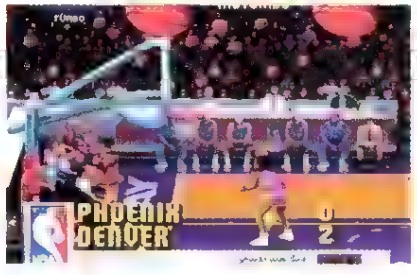




It slam dunked at the arcades, had people dribbling their consoles to score and now Acclaim's *NBA Jam Tournament Edition* finally goes for breaking the backboard of your IBM. This isn't a basketball simulation, it's pure arcade basketball—two versus two—with all your favorite teams and players waiting to pass you the ball.

Almost everything you loved about the arcade version is here—power ups to assist in monster slams, speed, pushing power, turbo and the bomb that flattens all but the player who grabs it. Last, but not least, there's the good old fire mode that lets players sink incredibly blazing slams.

The music and commentary have also made the translation to computer well. The only unfortunate aspect to the IBM version of *NBA Jam T.E.* is that the four-player mode found at arcades and on consoles has been reduced to a maximum of two players.



While the IBM version hasn't appeared to improve on anything over the home console versions, the translation is solid. Those who jammed to *NBA Jam T.E.* at the arcades and don't have consoles will be able to go for their share of passes, steals, blocks and monster slams come early 1996.

System:
IBM PC CD
Publisher:
Acclaim
Developer:
Iguana
Available:
Early '96

Pro Pinball: The Web

If you've felt that no pinball game on the IBM has ever captured the right feel of playing pinball at an arcade, then you're in luck—Empire's *Pro Pinball: The Web* is unlike any computer pinball game that has come before.

Pro Pinball features photorealistic Silicon Graphics rendering from the base wood to the metal guides. Multiple viewing angles complemented by a resolution of up to 1024x768 with 64,000 colors make *Pro Pinball* the most impressive-looking pinball game to date. Even the chrome ball reflects off its surroundings.

Beyond that, *Pro Pinball* features dozens of different game modes, such as Space Station Frenzy, Bike Race Challenge and the Ultimate Showdown. And you know that dot-matrix display at the head of a pinball machine that displays animations and score? It's here, too, giving a decidedly real feel to *Pro Pinball* over other computer pinball games, complete with 3-D rendered sequences.

The wide-body table design has three flippers, two ramps, loop orbits, targets, grab magnets, drop targets, lights, poppers, habit rails, jet bumpers, slingshots, auto plunger, diverters, sinkholes and up to six balls simultaneously in multiball.

Last, but not least, *Pro Pinball: The Web* not only offers plenty of finger-tapping, but foot tapping too. Over 20 musical tracks provide ample acoustical support while flipping away at the ball. *Pro Pinball: The Web* could shape up to be the real ultimate computer pinball game.

System:
IBM PC CD
Publisher:
Empire Interactive
Developer:
Empire Interactive
Available:
Early '96

Free Software with every purchase!

1-800 Same Day Shipping!

United CD ROM

ORDER AS LATE AS MIDNIGHT! SAME DAY SHIPPING**

Over 4,000 Titles!

1-800 UNITED4

Over 800 Adult Titles at CDAdult

1-800-232-3858

Lemmings 3D
by Sony Interactive
The world famous Lemmings are lost in a 3-D world. You must give them the skills and powers they need.
43409 $29

Pax Imperia II
by Davidson & Associates
Control every aspect of civilization on the verge of entering the vast frontier of space.
44437 $39

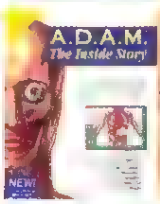
Triple Threat
by IBM
Quadra command places you smack dab into the pilot seat. You're in command of a high tech space fighter
46218 $27

Pro Pinball
by Empire
Played on a fully interactive SGI generated 3D table. A ball cam view allows you to follow the ball
44462 $36

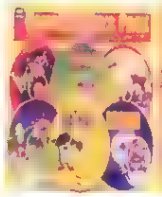
F-16 Fighting Falcon
by Spectrum HoloByte
Intense aerial action for flight sim veterans and beginners alike. The hottest 3-D graphics in the industry
40568 $44

Emergency Room
by IBM
Through the magic of CD ROM you enter the world of an emergency room doctor
36515 $38

Ms. Metaverse
by Headgate
Gorgeous girls go toe to toe amidst the splender of virtual vegas competing for the Ms. Metaverse title
40481 $24



A.D.A.M. The Inside Story
by ADAM Software
Discover the secrets of the human body thru exploration, animations video and sound
47078 $32



Complete Kids Pack
by Encore Software
Ages 6 to 12. Includes, Math Ace, Word City, Magnus Time Machine, Imaginator and Four Footed Friends
47092 $26

5ft 10 Pak Collector's Edition
by Sierras
Titles include: Exploring Windows95, Journeyman Project Turbo, Dr. Ruths Encyclopedia
44784 $26

Ice Breaker
by 20th Century Fox
Addictive. Awesome blend of action and strategy! Set in a highly abstract and surreal world
47515 $30

Resident's Bad Day on The Midway
by MEA
Dodge death and taxes as you try to solve a mystery murder
44606 $37

Tek War
by Intracorp
Based on the successful series of novels authored by William Shatner. Network playable!
44673 $45

Webster's New World Dictionary
by Simon & Schuster
The desk dictionary used by leading newspapers. Includes 15,000+ entries plus virtual thesaurus
42344 $16

Super 7
by Centron Software Inc
Includes Casino Master Multimedia, Crossword Creator, Puzzle Master Jigsaw Power Games Master and Canis
47604 $17

Ultimate Game Collection
by Encore
Includes 6 versions of the all-time best selling CD-Rom games
41049 $24

NBA Jam
by Acclaim
The best arcade translation to the PC yet. With faster gameplay and incredible graphics. More super-slam-min action
41098 $43

D! Match
by Vicarious Visions
Up to 4 players can compete against one another while playing Doom Over 500 levels of play
42929 $14

TV Guide's Multimedia Crossword
by Interactivity
The ultimate multimedia product. Includes many puzzles and 170 questions.
47456 $17

StarTrek: Deep Space Nine
by Viacom New Media Publishing
An interactive adventure based on the TV series with 5 episodes plus and more
46229 $38

reviews

HOW IT WORKS

Our reviews are the opinions of our freelance and staff writers. Games are rated on a scale of 1 to 10, with 10 being the highest rating attainable.

REVIEWED THIS ISSUE

46 Mortal Kombat 3
50 In the 1st Degree
52 Simisle
54 FIFA 96
56 Magic Carpet 2
58 Al Unser, Jr. Arcade Racing
60 PowerHouse
62 Riddle of Master Lu
64 Supreme Warrior
66 I Have No Mouth...and I Must Scream
68 Ascendancy
70 Prisoner of Ice

Capsule Reviews

72 Battle Beast
BattleGround Ardennes
AD&D 2nd Edition Masterpiece Collection
3D Ultimate Pinball

73 Table Sports
SET
Fun 'N Games
Ultimate Football

Stamps of Approval

If you see either one of these stamped on a review, put down the magazine, go to your software store and purchase said game immediately.

PERFECT!

Excels in all categories. A milestone. These games are very rare.

RECOMMENDED

An overall great game. If you're an avid player of the genre, this game is a must-own for your library.

Summary Paragraph

It all ties together here, where we issue our final verdict and tell you honestly if it's a dog or a *Doom*.

Review

The Ultimate Doom

The Ultimate Doom's saving grace is the modem play, making it easier than ever to connect with a friend.

Ratings Categories

GRAPHICS: This is where we look at things like animation, background and character art, color palette, scrolling, resolution, etc.

MUSIC: Here we evaluate those wonderful musical scores.

ORIGINALITY: A look at the effort that was put into creating a unique gaming experience. Same old just doesn't cut it here.

OVERALL: This rating takes into account all of the pluses and minuses of the game. This overall rating is **not** an average of the other scores.

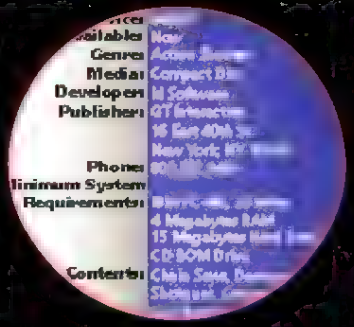
PLAYABILITY: Ease of game's interface, enjoyment of the task involved, control mechanism and replayability all factor in here. As a single factor, playability is the game's most important aspect.

SOUND EFFECTS: Located on the side of the human head, ears play a big part in evaluating this nonmusical aspect of the game. Creating an atmosphere is crucial.

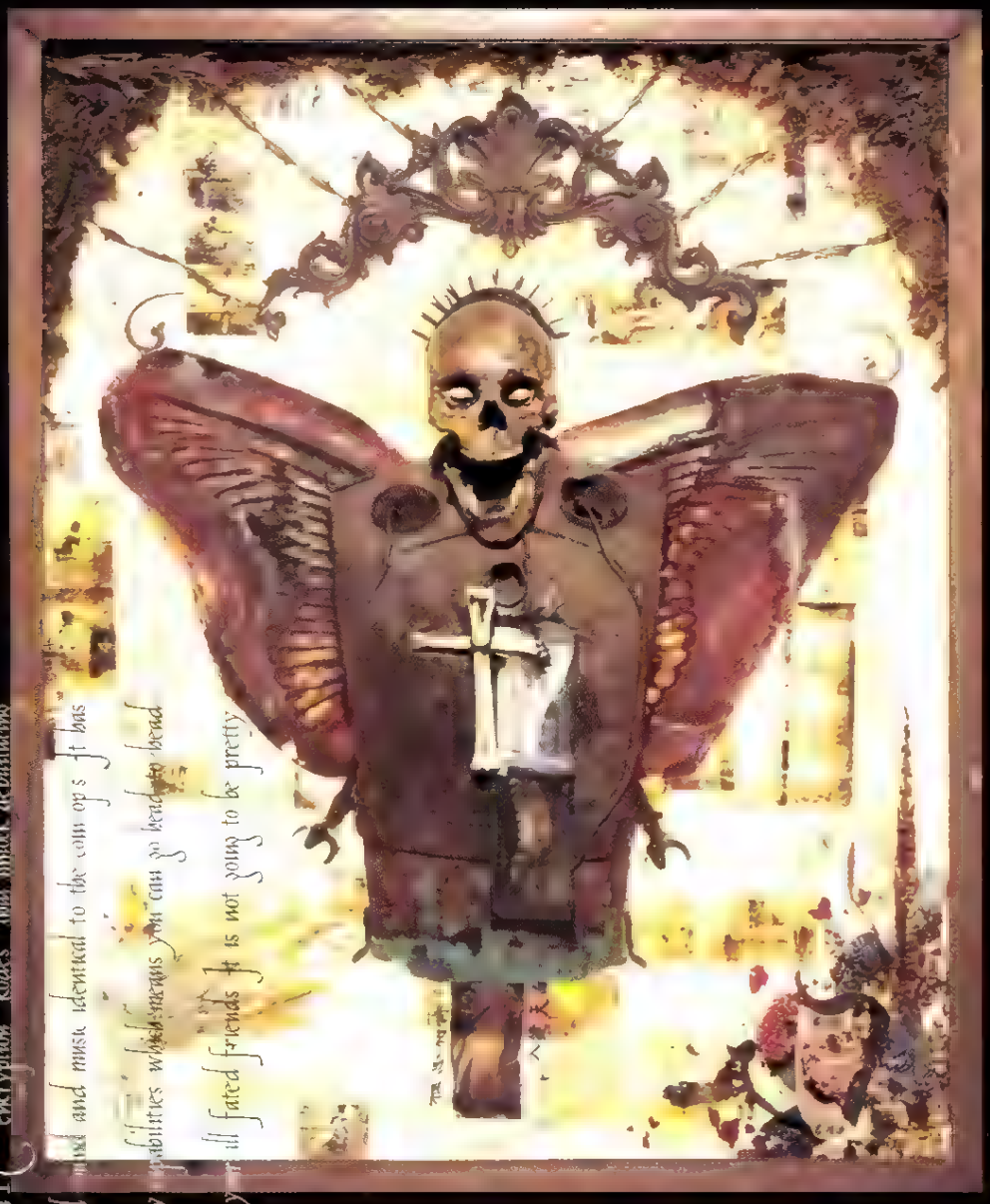
$ VALUE: We'll tell you if the particular game is worth the hard-earned dollars that you might pay for it. With games running anywhere from $20 to $80, you might find this rating indispensable.

TECHBOX

Important stuff you need to know about the game, including hardware requirements, developer, publisher and price. You'll even discover some of the game's active ingredients.



DO UNTO others AS YOU WOULD HAVE THEM DO UNTO YOU. IN THIS CASE, RIP OUT THEIR SPINE AND internal organs.



It is the most intense fighting tournament in the universe. It is now available on the PC! It is an exact replica of the infamous arcade but it has special PC encryption "kodes" that unlock debilitating powers. It has digitized and music identical to the coin op's. It has network play abilities which means you can go head to head or foot to face with your ill fated friends. It is not going to be pretty.

mk3 for the pc

ALSO AVAILABLE ON NINTENDO AND SEGA HOME SYSTEMS. GT INTERACTIVE HTTP://WWW.GTINTERACTIVE.COM
Mortal Kombat 3 © 1995 Midway Manufacturing Company. All Rights Reserved. Used Under License. MORTAL KOMBAT, the DRAGON LOGO, MK3 and all character names are trademarks of Midway Manufacturing Company. Developed by Williams © Entertainment Inc. Williams © is a registered trademark of Williams Electronic Games, Inc. Distributed by GT Interactive Software Corp. GT™ and the GT logo ™ are trademarks of GT Interactive Software Corp.

GT™ GT Interactive Software
16 EAST 40TH ST., NEW YORK, NY 10016
Williams MIDWAY.

CIRCLE #113 ON READER SERVICE CARD.

by Zach Meston

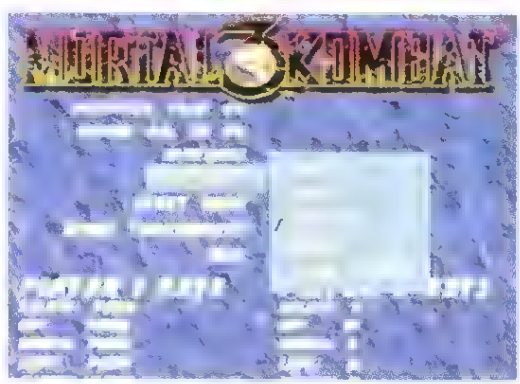
Mortal Kombat 3

Congress has since moved on to other nonissues, but the *Mortal Kombat* series is still rolling along.

If you're a computer gamer who also dabbles in video games—or you occasionally channel surf over to CNN Headline News ("A whole day's news every half hour!")—you've undoubtedly heard about *Mortal Kombat*, the game that caused the collective sphincters of the United States Congress to tighten when it was released in 1993. It was a side view fighting game with two features that made it truly stand out from the rest: It had digitized characters instead of hand-drawn graphics and it had special moves called "fatalities" that allowed a player to finish off his beaten foe with a dose of over-the-top graphic violence, ripping out his heart, punching his head off or perhaps just incinerating his sorry ass. Politicians, sensing a way to win the hearts of vote casting parents while avoiding having to deal with issues of actual importance to our nation, held hearings on the issue of violence in video games and coerced the game industry into forming a game-rating system. (There are now *two* rating systems in use, but that would take more words to explain than my teeny word count will allow.)

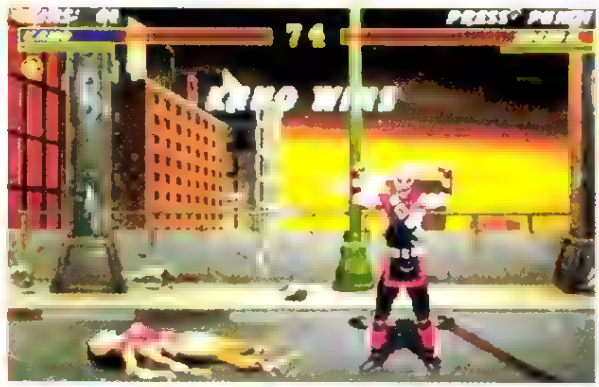
Congress has since moved on to other nonissues, but the *Mortal Kombat* series is still rolling along, with the megahit *Mortal Kombat II* in 1994 and now *Mortal Kombat 3*, unquestionably the best game in the series. Whereas the original *MK* had seven characters, *MK3* has 14—17 if you include the "hidden" character, Smoke, and the two boss characters. Whereas the original *MK* only had one "fatality" for each character, *MK3* has multiple fatalities, along with "babalities" that turn your opponent into a crying infant, bloodless and goofy "friendship" moves and "animalities" where you transform into a beast before tearing your opponent to pieces.

But the features just keep on comin'! *MK3* has a "combo system" that lets you thwack your opponent with an unblockable series of punches and kicks that do massive damage. It



TECH BOX

Retail Price:	$49.95
Available:	Now
Genre:	Action/Fighting
Media:	Compact Disc
Developer:	Sculptured Software
Publisher:	GT Interactive 16 East 40th St. New York, NY 10016
Phone:	970.522.1844
Web Site:	http://gtinteractive.com
Minimum System Requirements:	IBM PC 486DX-33 Double-speed CD-ROM Drive VGA Graphics Card 8 Megabytes RAM 29 Megabytes Hard Disk Space
Contents:	Blood-Drenched Fatalities, 17 Different Characters, and Lots of Words That Start With "K"



has a secret code entry system that lets you activate or deactivate various features. Most interestingly, it has a RUN button that lets players move quickly across the screen to strike. (This was added to make the game play more aggressive and less defensive.)

Which leads us to *MK3*'s biggest flaw. In the arcades (and home video-game systems), *MK3* uses six buttons: two punch, two kick, BLOCK and RUN. Since PC game pads only have four buttons, the programmers had to simulate the BLOCK and RUN buttons by having the player push two buttons at once. This makes some of the special moves and fatalities almost impossible to pull off consistently. You can use the keyboard instead of a game pad, but action games just ain't meant for keyboard control. Here's the worst part: In a two-player game, one player *has* to use the keyboard. The only way around this is to play *MK3* on a network; there's no modem support in version 1.0. The network feature is well-implemented—it even lets you set up macro keys to send nasty messages during a fight—but supporting two controllers at once would have been ideal.

As for GT Interactive's claim that this version "looks and plays just like the coin-op": pretty much. The graphics have been downgraded to 256 colors but look reasonably close to the coin-op, and the CD music and sound effects are identical to the standup arcade original.

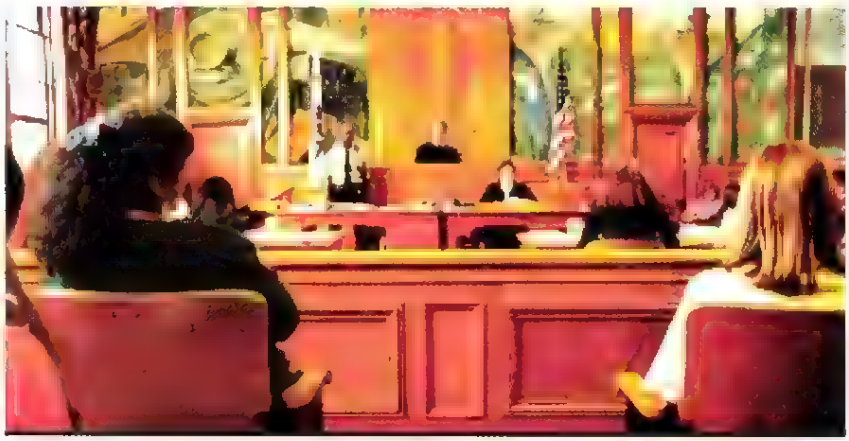
Mortal Kombat 3 is a moderately fun fighting game and one of the best arcade-to-PC conversions I've seen lately, but the cumbersome controls detract heavily from the fun. (I think it's about time for Gravis to get cracking on a six-button GamePad, don't you?) If you can handle using the keyboard or you can play it over a network, you'll have a dandy time.

LINKS
NOW AND
LINKS 386
LINKS 386
LINKS PRO
LINKS PRO CD
IT'S COMING...
LINKS - The Next Generation

FOREVER
ACCESS
SOFTWARE INCORPORATED
CIRCLE #114 ON READER SERVICE CARD.

review
by Jeremy Berg

In the 1st Degree



The entire game is composed of full-motion video done over blue screens.

During an early scene in Brøderbund's new interactive thriller *In the 1st Degree*, a television reporter, who sounds almost identical to NBC's Tom Brokaw, claims that the true losers of this murder case are the townspeople of San Francisco. Why's this? Well, it so happens that a beloved art gallery owner had been brutally murdered and the main suspect is his best friend and partner. According to the reporter, the people of San Francisco have lost two great citizens, thus making this tragedy a terrible loss for the entire community. In all honesty, this news reporter could not be more wrong. In fact, it's not the townspeople who are the *true* losers here, but, in actuality, it's anyone who's unfortunate enough to buy this so-called game.

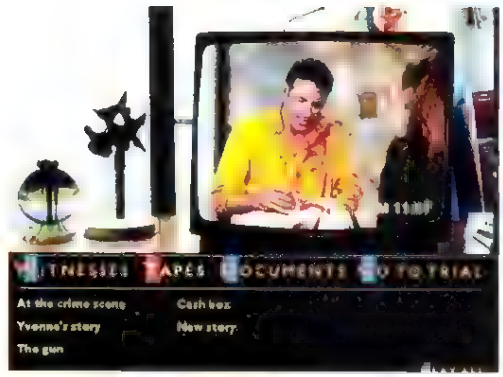
Four words: What was Brøderbund *thinking*? This is a dull, full-motion-video thriller where you ask three to four people scripted questions about a case that's less interesting than an episode of most daytime soap operas (say, for instance, *The Young and the Restless*). Gee, I wonder, was Brøderbund trying to capitalize on the nation's fixation with the O.J. Simpson trial? Did it really think that people might want to step into Marcia Clark's shoes and dive into an intriguing murder case where you have to ask just the right questions in order to win your case? I can't think of any other motive for *In the 1st Degree*.

The game is played out in two stages. research and trial. You assume the role of prosecuting attorney Sterling Granger, and you set out to seal the fate of James Tobain, the man who's admitted to killing popular gallery owner Zachary Barnes. Only problem here is that he claims he shot Barnes in self defense. But *did* he? You have to question Barnes' wife, Tobain's girlfriend, an art assistant and a couple of other witnesses so that you can obtain enough insight to build a strong case. During the pretrial segment, you have three things to work with: taped testimonies, documents and direct questions you can ask the witnesses. Once you've gone through all the grunt work and you feel confident that you'll be able to convict, you head off to court and start the questioning all over again. There's just one problem: This time around the wit-

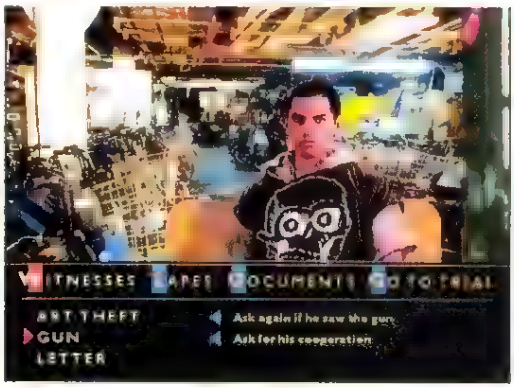
Look out! Mr. Zachary Barnes shot dead. Could this look any worse?

T E C B O X

Retail Price:	$49.95
Available:	Now
Genre:	Interactive Courtroom Drama
Media:	2 Compact Discs
Developer:	Brøderbund
Publisher:	Brøderbund Software Inc 500 Redwood Blvd P.O. Box 6121 Novato, CA 94948-6121
Phone:	415.382.4400
Web Site:	N/A
Minimum System Requirements:	IBM PC 486, 25 Mhz *Windows 3.1* or *95* Double-speed CD-ROM 4 Megabytes RAM
Contents:	FMV, FMV and More FMV, Lawyers, Suspects and a Killer



The suspect, James Tobain, gets drilled just after the brutal slaying.

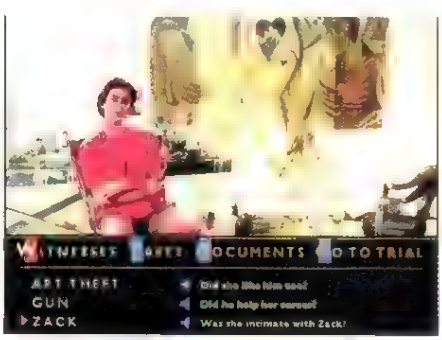


nesses might not be as truthful as they were in private. They might even *lie* on the witness stand! My God, what has this country turned into?

What makes *In The1st Degree* a poor excuse for a game is that it's just plain boring. With *Myst,* Brøderbund treated gamers to an intriguing, mysterious story that had equal amounts of puzzle-solving and stunning graphics. *In the 1st Degree* has neither. The entire game is composed of full-motion video done over blue screens Not that it looks bad, because it certainly doesn't. Brøderbund nailed it here by seamlessly blending characters into environments. What's even nicer are the newscast presentations, placed perfectly inside TV screens situated in living rooms or coffee shops Yet, when it comes to actually gaming, *In the 1st Degree* falls flat on its face.

The game bases itself on the luck of the questions asked. If you can figure out who's telling the truth and who's lying, you can most likely win the game. It will definitely take at least five run-throughs before you get a guilty verdict, but it can easily be done. The big question is, though, who has the good patience or desire to go through the same boring questioning over and over again? I certainly don't.

I'm sorry, but games that are composed of only FMV are just plain bad. Look at *Flash Traffic;* that game was atrocious, and *In the 1st Degree* is only slightly better. There's no fun in spending hours of time clicking your mouse on questions like, "Did you love James Tobain?" or "Where were you the night of the murder?" This is definitely *not* a gamer's game. Hell, I don't even think it's a law student's game!



SimIsle

In *SimIsle*, the game play is essentially mission-based. Scenarios add variety by making the gamer think differently for each situation.

I didn't realize how many *Sim* games from Maxis there were until recently browsing one of Maxis' catalogs. The legacy continues with *SimIsle*. At first glance, *SimIsle* shares all the basic traits of the *Sim* games. It's educational as well as entertaining, it uses an isometric view as the default display and it involves lots of building. Each *Sim* game has differed from the others, however, in scope or emphasis.

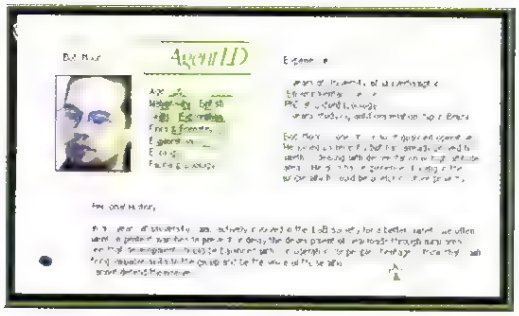
SimIsle keeps a scale comparable to *SimCity's*, but changes the rules and focus a bit. In my *SimCity* experiences, I remember trying to take one city and keep it alive and growing as long as I could. In *SimIsle*, the game play is essentially mission-based. Scenarios add variety by making the gamer think differently for each situation. There are 26 islands in the game, each one representing a different scenario. Your objective may be to decrease pollution, or save an endangered animal. In other missions, you aren't so honorable, making money by exploiting the island's resources under a stifling wake of pollution.

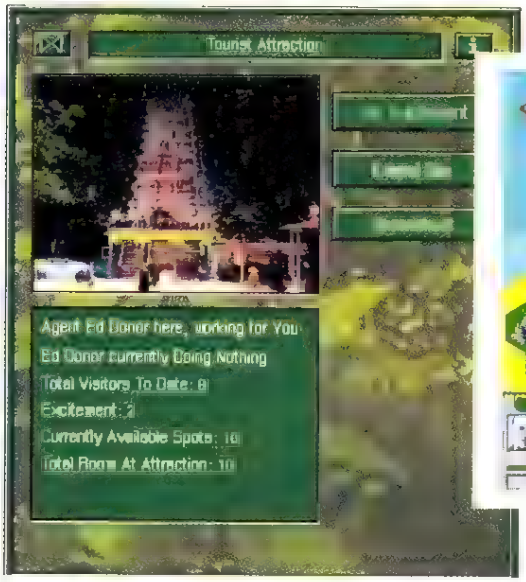
To help you accomplish all this are agents. These agents have resources and skills such as construction, ecological knowledge, negotiation and exploration. Each agent can visit a site on an island and generate an event that will affect the balance of the rest of the island. As with all of the other *Sim* games, there are relationships between all of the resources and entities on the island. The effects of one activity can start a chain of events resembling one of those Honda commercials.

For example, if you send an agent with local ecology knowledge to a native village, he can train the natives and increase the farming efficiency. This, in turn, increases food supplies, which can increase the population of both the village and nearby cities, which, in turn, provides more able bodies to later hire for labor needs. However, the larger population will also create more demands on the facilities in a city, and, when the quality of these institutions drops, so does the city's happiness rating, which, in

TECH BOX

Retail Price:	$59.95
Available:	Now
Genre:	Simulation/Strategy
Media:	Compact Disc
Developer:	Intelligent Gam
Publisher:	Maxis
	2 Theatre Square
	Orinda, CA 94563-3346
Phone:	510.254.9700
Web Site:	(BBS) 510.254.3869
Minimum System Requirements:	IBM PC 486, 33 MHz
	8 Megabytes RAM
	5 Megabytes Hard Disk
	Double-speed CD-ROM Drive
Contents:	Building, Experimenting, Thinking and Planning



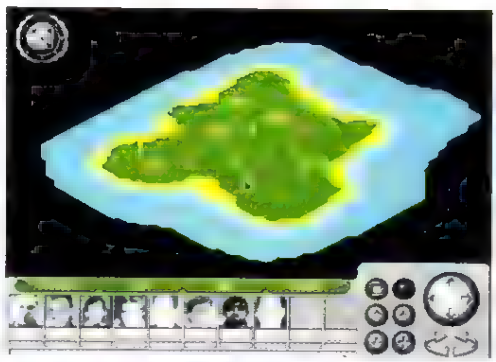


turn, can affect population growth and your political standing.

Sound complicated? It is, and I've just scratched the surface. For you fans of building games, however, it's more of what you love, and it isn't too difficult once you learn about all the relationships. For hours I was stumped on a scenario where I needed to acquire money. I ordered construction agents to build mines and oil rigs everywhere, but found myself short of heavy machinery needed to build the facilities. So I then tried to build a factory to build the machines, but couldn't do that until I had steel mills and chemical plants, but before building *those* I needed more skilled labor, which can only be found in large cities. Unfortunately, the populations were too small to provide skilled labor. I then sent agents out to increase the food supply. The specter of bankruptcy put a swift end to my scenario! After practice, I discovered all I needed was to keep the cities happy so they would pay taxes instead of rebel, and build a single oil rig and pumping station to export oil. After a few turns, the money started rolling in.

You can also continue a scenario even after the main goal has been satisfied. If you regretted meeting the objective by destroying the rain forest, you can continue by deconstructing sawmills and allowing reforestation.

Except for a few insignificant bugs –the desire for more unified tools (i.e., balance sheets, statistics and graphs are separated) and perhaps more concrete details in the documentation about facility resource requirements and production numbers—I found *SimIsle* entertaining. There is no way to coordinate and automate your agents, but the pacing is such that this won't seriously impede your ability to win.



The graphics are up to the usual *Sim* game quality, the music is nice and can be toggled off if desired and the various scenarios are intriguing. *SimIsle* is not revolutionary, but a solid member of the *Sim* line.

review

by Alfred Giovetti

COMPUTER PLAYER RECOMMENDED

FIFA 96

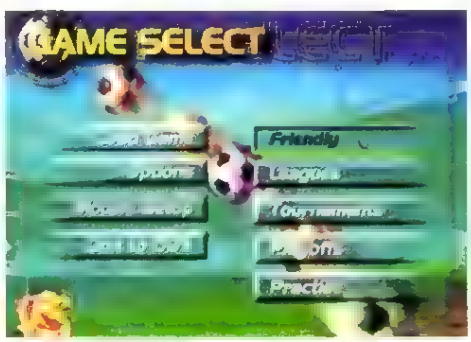
The true 3-D virtual-stadium world tolerates any camera pitch and pan to provide virtually unlimited camera angles.

Technically, *FIFA 96* should have been the *FIFA 95* sequel to *FIFA International*, but it took so long to hand draw the characters and stadium that *FIFA 95* was never ported to the PC CD ROM format. Both *FIFA 95* and *FIFA International* were cross-format games, and *FIFA 96* is no different, with six versions to be released within a period of several months, including PC CD, PlayStation, Saturn, Genesis, 32X and Super NES. Many will answer the question of whether the wait was worth it with an enthusiastic, "Yes!"

EA Sports Canada has revamped its approach to computer sports games by replacing the animations, which were hand drawn for every game system to which they were ported, with Silicon Graphics 3-D modeling for both the stadium and the players. Once one SGI model is prepared in *Soft Image* from footage of two Vancouver 86ers soccer players, it can be translated to each of the player facings for each of the six platforms on which the game will be released. The proprietary "motion design" technology takes advantage of the special 3-D talents of the 3DO machine, while providing quick, 40 frames per-second, butter-smooth animation graphics on the computer that rival those of any dedicated console video-game machine.

The controls are equal to or better than the console, with quick, smooth, multiplayer control from a variety of controllers. Up to four human players can play on the same machine using two joysticks, mouse, keyboard, four-button gamepad or the new six-button Gravis Grip. Cooperative or head-to-head competition by null or faster than 9600 baud phone modem puts you in touch with the most dangerous and devious game intelligence on the planet—the human mind.

The true 3 D virtual-stadium world tolerates any camera pitch and pan to provide virtually unlimited camera angles on seven different cameras, including a telecam overhead view, similar to European television, and the ball cam, which is right on the grass



Go to the corner adjacent to the opposing goal and tap a lob, which will go straight to the center. Immediately take position of a close striker and try to head it into the net.

TECH BOX

Retail Price:	$59.95
Available:	Now
Genre:	Sports Simulation
Media:	Compact Disc
Developer:	Electronic Arts Canada
Publisher:	Electronic Arts 1450 Fashion Island Blvd. San Mateo, CA 94404
Phone:	800.245.4525
Web Site:	http://www.ea.com
Minimum System Requirements:	IBM PC 486, 66 MHz 8 Megabytes RAM Double-speed CD-ROM Drive
Contents:	Cheeky Plays, Head Shots, Rainbow Shots and Drenched Fields for a Splashing Good Time

or pitch. Changing camera angles and views during game play with the function keys is almost more fun than controlling the players' moves. The feel from the grass cameras is one of first-person perspective: You feel like you are on the field and in the game.

Player artificial intelligence reduces the ability to rely on certain plays to beat the game. The designers have increased score percentage close to the net and devised signature moves, such as Ramirez's "surgical shot" and Ryan Gibbs' "rainbow kick." Special moves make play more like the real game and force gamers to use real soccer strategy to win. Special commands allow players to call for the pass or to tell the player receiving the pass to shoot for the goal as soon as he gets the ball, making play more exciting and challenging.

The game responds intelligently to your actions, making the game more human and complex. The crowd responds to the actions on the field by cheering when there are good moves and being disappointed when there are bad. The artificial intelligence is based upon 18 player statistics, including intelligence, agility, speed and goal scoring, among others, which were carefully chosen to make the players perform in the computer game as they do in real life.

One of the most fun things about the game is the custom team builder, which can place any player on any team. Constructing a team out of the best players or the funniest names in the league provides hours of fun, just seeing how the games play out or listening to the outlandish names. Two skill levels, pro and semipro, for the league, tournament and playoff modes, and a third, friendly level for exhibition and modem play, increase accessibility for both the casual and expert gamer.

Graham Coleman especially composed the music to match the international appeal of the game, with reggae, acid jazz, dance and other types from around the globe. The voice of soccer in Europe, John Motson, provides some very humorous, context sensitive, play-by-play narration, which includes four recordings of each of 3,800 players' names, and over 1,800 special comments that include heckling the losing team and humorous digs when mistakes are made. Authentic chants give the feel of being in a real stadium, especially with a 3-D sound adapter.

Foley sound effects are larger-than-life renditions of soccer game sounds, which are enhanced by a special program that modifies the sounds to fit the action. If a ball falls a long distance, the sound of it hitting the ground will be louder and slightly lower than if the ball falls a short way.

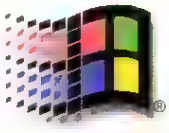
This is the closest you will ever come to playing for Manchester United, at least until next year's sequel. A manager and action game system that works on both levels, with great animation, game play, high-energy sound, competent narration and other great features, make this game a recommended addition to the sports enthusiast's locker. Downer: Hooking up two gamepads disables two of the four buttons, and the game needs four buttons to play correctly.

To score a goal, split the defense by going right down the middle to the goalie. Just when the goalie starts to come after you, shoot for the goal. If you are lucky, you will get the goalie off-foot and will win the shot.

On defense, use the tackle instead of the slide tackle, which worked in previous *FIFA* versions. The authors reduced the effectiveness of slide tackles and made regular tackles more effective in *FIFA 96*.

by Kevin McCann

Magic Carpet 2: The Netherworlds



Magic Carpet 2 uses an enhanced engine over the original, resulting in a faster frame rate with no sacrifice to detail.

Just when you thought you'd hurled your last meteor into the walls of an enemy castle, a new threat arises. The great demon lord Vissuluth has taken over 25 different Netherworld realms, and it's up to you, with a little help from your old master Kafkar, to give this demon a first-class ticket back to hell in Bullfrog's *Magic Carpet 2: The Netherworlds*.

If you've played the original *Magic Carpet*, you'll be able to surf on your carpet in no time; the controls are basically the same. Newcomers will find the interface very easy to use, coupled with the help function, which can be toggled on and off to speed up the learning curve.

Magic Carpet 2 uses an enhanced engine over the original, resulting in a faster frame rate with no sacrifice to detail. The end result is that *Magic Carpet 2* runs very smoothly on 486 66s to the optimized Pentium mode

As with the original, you've got a number of spells at your disposal, 25 to be exact, a mixture of old spells from the original and a variety of new spells. However, each spell has three power levels that are attained through casting over time, meaning that, in reality, you have a total of 75 spell variations.

For example, in addition to the original castle spell, the second castle spell creates turrets at your castle that spew rapid fireballs at attacking creatures; whereas the third castle spell gives your castle lightning turrets providing enemies with the shock of their lives. No more having to race back to defend your castle—let your castle defend itself.

Along the way to confronting Vissuluth, you'll encounter seven of his lesser demons that you'll have to take out. Then you have a number of old "friends" from the original *Magic Carpet*, from botnersome bees to toasty wyverns, and a few new friends as well, like the hopping devils and the menacing multiheaded hydras.

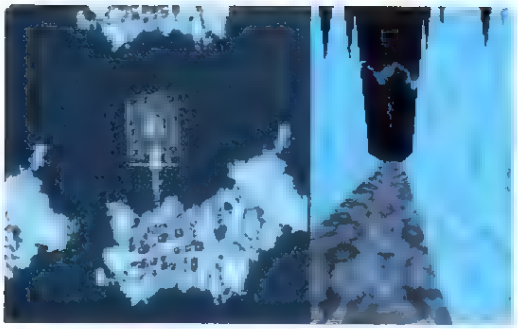
Whether commanding the Earth to burst a volcano skyward, spewing lava everywhere, or simply watching the light-sourced trail and reflection of a fireball over water, the graphics are stunning and better than those found in *Magic Carpet*. Unlike the first *Magic Carpet*, there are also three different

The early wizard gets the worm.

T E B O X

Retail Price:	$59.9[illegible]
Available:	Now
Genre:	Action
Media:	Compact Disc
Developer:	Bullfrog
Publisher:	Electronic Arts 1450 Fashion Island Blvd. San Mateo, CA 94404
Phone:	415 571 7171
Web Site:	http://www.ea.com
Minimum System Requirements:	IBM PC 486, 66 MHz 8 Megabytes RAM 8 Megabytes Hard Disk Double-speed CD-ROM
Contents:	Meteors, Morphing, Volcanoes, Whirlwinds, Castles and a Demon Lord

It seems your hometown has a new neighbor—and your neighbor is *bigger* than your town!



The overhead map is useful for tracking objectives.

As you become more experienced at casting a spell, your spell abilities increase. Each spell has three potential power levels.

Enemy wizards now have their names as well as health bars displayed.

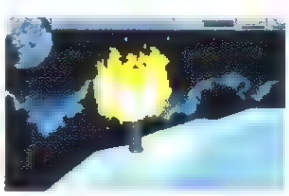
types of environments—day, night and within caverns. This gives *Magic Carpet 2* a more refreshing visual appeal as you weave your way from level to level.

From the neighing of goats to the shattering burst of a meteor, the sound effects are on a par with the graphics, helping to further the atmospheric setting. Backing up all the action is the music, which, as in the original, is an unobtrusive Indian-sounding theme that matches the game well.

Aside from the new spells, enemies and terrains, the most notable change is that the levels are now mission-based, as opposed to the original, in which you basically just tried to collect a certain level of mana in each level before proceeding to the next. Each level is composed of several sub-missions, from taking out certain crea tures to finding spells. The voice of your old master, Kafkar, assists you by letting you know when you've completed an objective and informing you of your next objective. This gets rid of the ultimately repetitive feel that slightly detracted from the origina. *Magic Carpet.*

All the improvements from the original *Magic Carpet* make *Magic Carpet 2* even better when it comes to network play. Like the original, it supports up to eight players over a network, and the action in the original could be considered lukewarm compared to what you'll go against in the sequel. On the downside, like the original, there's no modem play. Come on, Bullfrog—not all of us have network setups.

Fans of the original *Magic Carpet* will definitely fly down to their local software stores for *Magic Carpet 2: The Netherworlds.* If you liked the first one but didn't care for the repetitive missions, the sequel offers much more variety. On the other hand, if you *didn't* like the original at all, then you won't like this one—and you probably suffer from a prejudice against carpets. All in all, *Magic Carpet 2* is a definite improvement over *Magic Carpet*, which, in itself, was a great game. There's never been a better reason to dust off the old carpet and take to the skies.



by Bernard Dy

Al Unser, Jr. Arcade Racing

Al Unser, Jr. Arcade Racing does a decent job of showing off *Windows 95* features for games written for native applications.

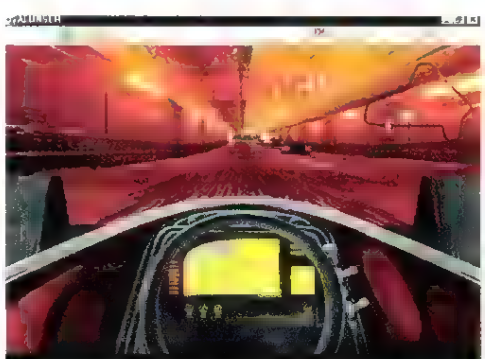
One of the first games available for *Windows 95*, *Al Unser, Jr. Arcade Racing*, is appropriately named. In fact, one of the most commendable things about the game is that the developers were honest and direct by including the word "arcade." This is not *IndyCar Racing*, but simply a "pedal to the metal" screeching blitz around the track in an arcade fashion.

There's good news and bad news. The good news is that *Windows 95* will do a lot to keep the PC at the top of gaming platforms. More good news: *Al Unser Jr. Arcade Racing* does a decent job of showing off *Windows 95* features for games written as *Windows 95* native applications. The bad news is that being one of the first *Windows 95* games doesn't excuse a product from poor game play.

I admit it, I had a real tough time getting anywhere with *Al Unser Jr. Racing*. Oh, it installed fine; in fact, it installed superbly. *Windows 95*'s auto-play brought up a screen with clearly labeled options for installation and deinstallation. Installation was as simple as a button click (sorry to all the Apple fans who enjoyed the dinosaur commercials so much), and, when it was done, I could run *Unser* from the auto-play screen or from a new option on my start menu.

The program also ran flawlessly when executed. The graphics were beautiful, the music clear and the animation was pretty nice even on the minimum platform. So it is not the technical merits of the program that disappointed me. In this respect, the coders and testers at Mindscape have proven competent.

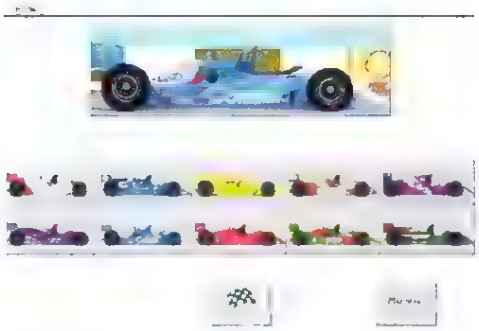
Where *Unser* begins to spin out is in the game play and interface departments. The options screen doesn't have the comforts one might expect of a *Windows 95* program, like bubble help (automatically displayed on-line help), MDI help or some other quick access aid. The icons used to describe the options screen are not always easily interpreted, and some simple aids



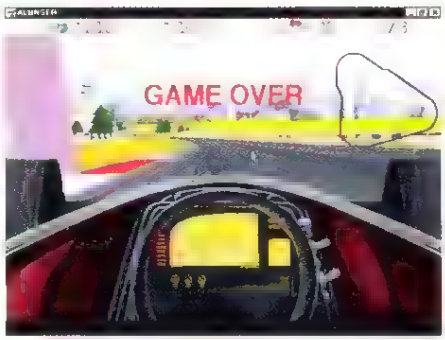
Great-looking bitmapped scenery like this tunnel gives this racing game some flash.

TECH BOX

Retail Price:	$49.95
Available:	Now
Genre:	Arcade
Media:	Compact Disc
Developer:	Mindscape Bantam
Publisher:	Mindscape 88 Rowland Way Novato, CA 94945
Phone:	415.898.5157
Web Site:	N/A
Minimum System Requirements:	IBM PC 486 DX2, 66 MHz Windows 95 CD-ROM Drive 8 Megabytes RAM 20 Megabytes Hard Disk
Contents:	Speed and Spills



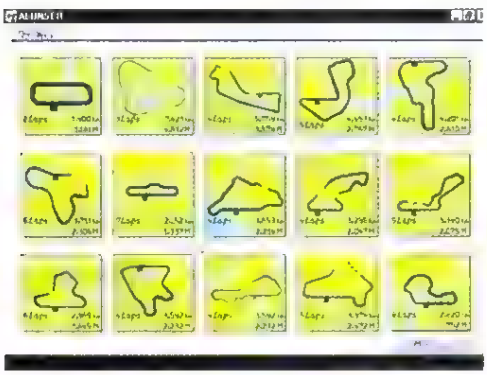
Al Unser, Jr. Arcade Racing will show off the gaming abilities of *Windows 95*. Choose your vehicle from ten different cars.



like these would be welcome. The paper documentation is very sparse, and the on-line help doesn't correlate explicitly to the icons on the screen.

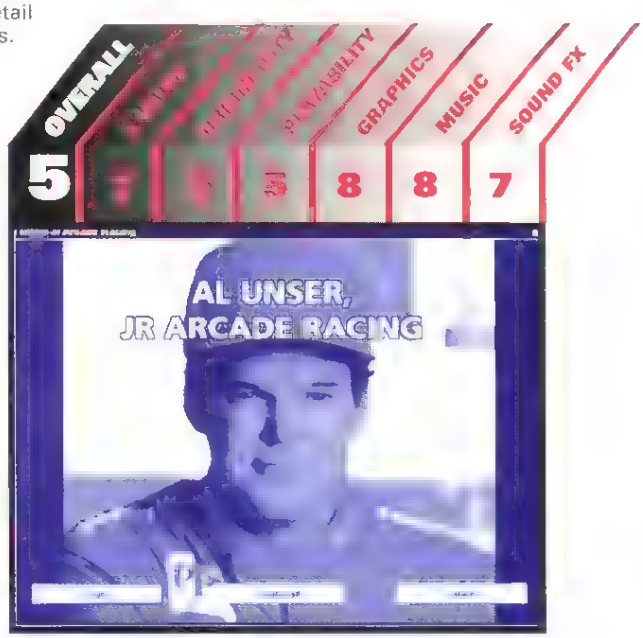
After some trial and error, I did get my input devices calibrated the way I wanted, but I was in for another surprise. Controlling your race car in *Unser* is tricky with any input device. I tried a joystick, keyboard and game pad, and I had a rough time with them all. Why is it I don't have the same problems with the much tougher games, like *NASCAR Racing*?

Unser depicts speed well, but the control difficulties ruined it for me. And there were other annoyances. Opponents get in your way, but crashing into them only slows *you* down; it doesn't seem to affect *them* at all. They also seem pretty capable, never suffering from the same skids you do, despite moving just as fast through the same turns. With practice, I was able to reduce my crashing into walls, but I still had a tough time outpacing the CPU drivers. Finally, *Unser* offers three play modes: Training is a non competitive way for you to improve your track scores; timed racing forces you to reach checkpoints by time limits if you want to keep racing; and championship mode tracks your ranking through an entire run of the courses. Once you've mastered all the tracks, *Unser* doesn't have much replay value.



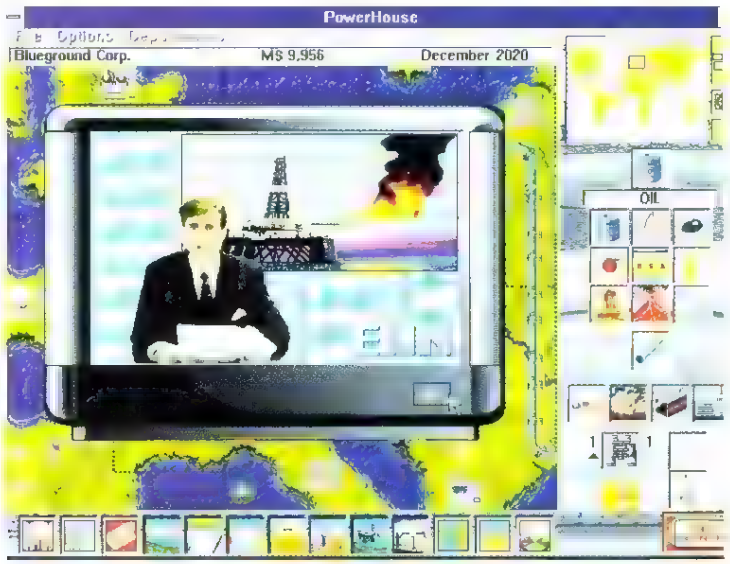
Maybe I just needed more time to play *Unser*, but maybe NOT! I've also been playing the demo of Virgin's upcoming *Screamer*, and I find it more entertaining. It supports foot pedals and is just as effective at generating a sense of motion. Sure, it will require going to MS-DOS mode, but *Windows 95* can handle that. Also, despite greater complexity, *NASCAR Racing* has better input device support, detail and even better graphics.

Ultimately, I appreciated *Unser*'s performance, and I liked such features as the large number of tracks you can race on, the selectable music and general ease of use. I've also seen *Unser* priced under $30 on the street, so it's a fair value for *Windows 95* arcade drivers interested in a quick fix.



review
by Al Giovetti

PowerHouse



PowerHouse is Impressions' first *Windows*-based game.

By the year 2020, world governments have crumbled, and in their place are four large utility companies, run either by human or artificial intelligence. The United Nations has divided the world into approxi mately 75 energy territories and will broker out each territory one at a time. Like the land rushes of old, the four powerhouse companies compete for energy resources and technology. There can be only one powerhouse.

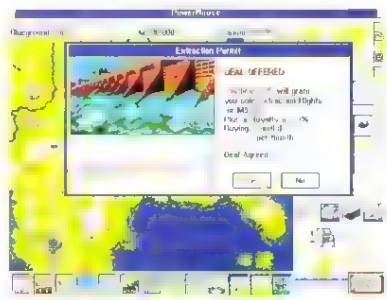
PowerHouse is a turn-based, global energy strategy game with an overhead perspective. Energy sources are surveyed by teams for power extrac tion and production variables, includ ing difficulty, potential and environmental damage. Sites become dangerous with time and, if not repaired, will self-destruct. Choices have long- and short-term consequences, giving the game further depth.

At least one human can compete with three other human or computer players from the same keyboard. Like Impressions' *Front Lines*, multiplayer modem and network play is *not* sup ported. After three of the four corporations go bankrupt, the game will not permit you to continue to play up to the user-selectable game length of from 20 to 100 turns.

Each player starts with two to five billion dollars and a line of credit. Play the historical world map with historic fossil fuel locations or select newly generated random maps. Fuel extraction and energy production efficiency, and their environmental impact, are also randomized, giving the game infinite replay variety.

Up to five "unique operations" teams specialize in dirty tricks and will sabotage sites, steal technology, falsify survey reports, bribe territories, slur opponents and infiltrate opponents. While many will really enjoy blowing up opponents' sites to dominate an area, others may want to use the team for internal security. Hiring scientists to research each type of energy and do surveys shortens the time required for each of the ten breakthroughs. The higher the technology, the higher the profit, so the benefit of scientists must be balanced against their expense.

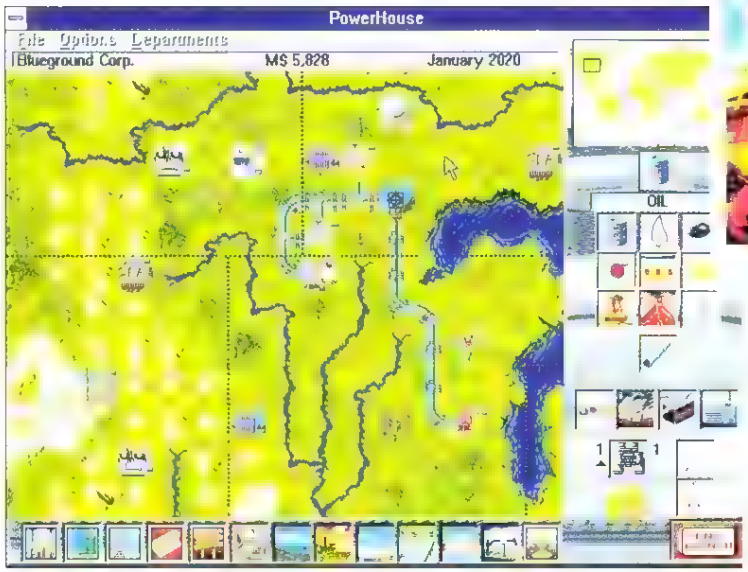
PowerHouse is more complex than the oil tycoon games from the early days of computer gaming. Many factors must be balanced and assessed in terms of economic cost and risk. Technology breakthroughs or overde-

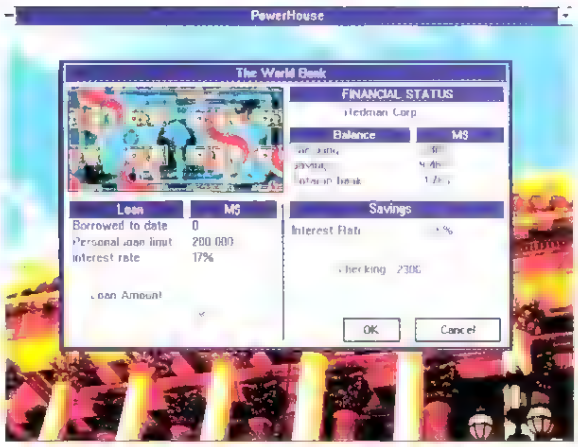


Atomic power costs a lot to construct and maintain, but it produces the most power and high long-term profits.

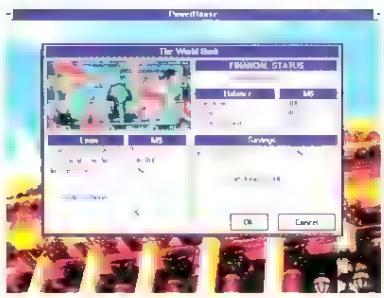
B O X

Retail Price:	
Available:	
Genre:	
Media:	
Developer:	
Publisher:	
	222 Third St., Suite 234 Cambridge, MA 02142
Phone:	800.545.7677
Minimum System Requirements:	IBM PC 386, 33 MHz *Windows* 3.0 CD-ROM Drive Super VGA Graphics Card 4 Megabytes RAM 12 Megabytes Hard Disk
Contents:	Oily Sludge, Environmental Activists and Nuclear Contamination

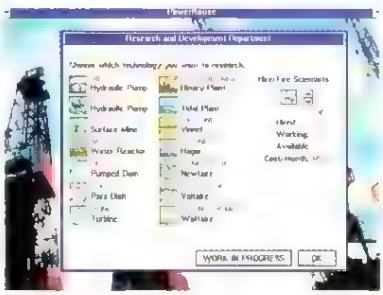




Stick to two to three types of energy so that you can research them extensively. Increases in technology make lots of money.



The highest short-term profit is in fossil fuel. Cheap to build and maintain, but limited in life span.



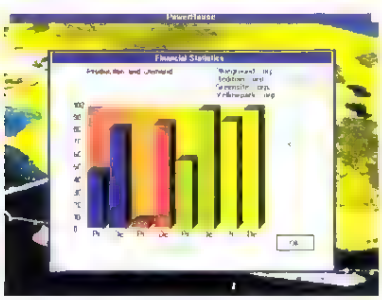
velopment will cause the supply of power to exceed the demand. The excess power will be wasted. There are a number of intriguing possibilities that result from simple choices. Other complexities are added by loans, interest rates and stock trading.

PowerHouse is Impressions' first *Windows* game, and it is one of the few games programmed in Microsoft's *Win G* editor that allows games to run faster in *Windows*. *Win G* supplies the power for the high-resolution, detailed graphics and *PowerHouse's* game engine.

Impressions took advantage of the more detailed graphics to provide small icon buttons, which are, unfortunately, not supported by hot key equivalents. A nice tool bar has a utility to add or delete hot icons. Scientists must be repeatedly hired, fired and allocated one at a time. Keyboard entry or additional arrow icons for tens, hundreds and all would have saved much hand pain.

The designers made a conscious effort to keep the game from being just another spreadsheet with graphics. Many statistics are presented in bar graphs rather than charts. The user selectable month end reports give an overview of the results of one turn for all four players. The numerous reports conveniently print for offline inspection, clearly and concisely communicate needed information and are readily accessible at any time, through either hot icons or pulldown menus.

Animations are limited to the slide show introduction and conclusion, and *PowerHouse* is complete with some exceptional sound effects for a strategy game. The one quarter-screen, full-motion-video Energy News Network reports became repetitious after a dozen times. Happily, the designers made the news reports optional.



Stock screens are difficult to use. Click on a stock to find out if it's offered. Will only pop up when stock is for sale. Always buy stock of other corporations when offered.

***PowerHouse* is a complex game with many interesting choices and a myriad of statistics on multiple issues. Balancing the factors and parameters needed in the game is one of the great challenges. Some may find the game's artificial intelligence a little too easy; those should seek out particularly shrewd human opponents to play with. The FMV is mostly window dressing for this not-quite-multimedia product.**

review

by Zach Meston

MS DOS

Ripley's Believe It or Not!

The Riddle of Master Lu

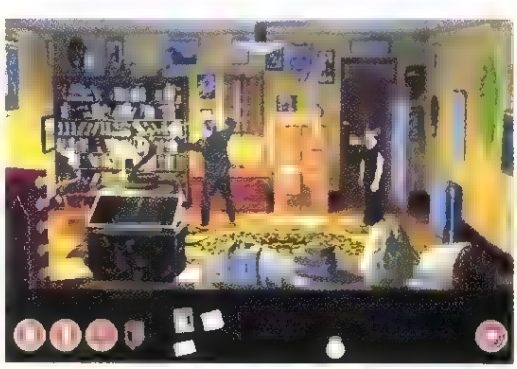
It's 1936, and you are Robert Ripley, world traveler, collector of goofy items and overall nice guy.

My pledge to you, the reader: Tempting as it may be, I won't be using the "Believe it...or not!" catch phrase anywhere in this review. Instead, I'll use my own personal catchphrase: "Well, *that's* rather nifty!" (I figure that I'll take the *Saturday Night Live* approach and keep using it over and over in reviews until people start finding it funny.)

Anyway, I do believe we should start the review. *Ripley's Believe It or Not! The Riddle of Master Lu* is an adventure game loosely based on the life and times of Robert L. Ripley, the artist and author of a syndicated cartoon called (duh) "Believe It or Not!" The daily cartoon, which illustrated bizarre facts collected by Ripley from around the world, was incredibly popular in the late 1920s and 1930s, eventually appearing in over 300 newspapers read by 80 million people. (Well, *that's* rather nifty!)

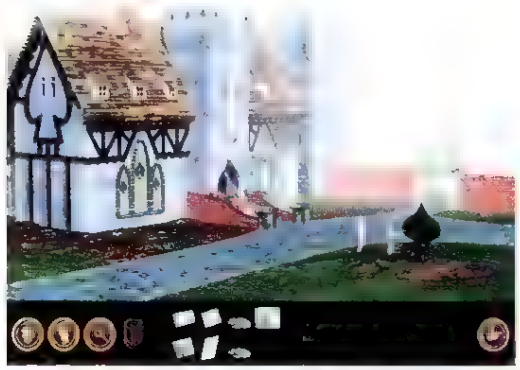
It's during this fascinating historical period—just before World War II and just before the advent of television made the world a much smaller and less mysterious place—that *The Riddle of Master Lu* takes place. It's 1936, and you *are* Robert Ripley, world traveler, collector of goofy items and overall nice guy. After an action-packed intro sequence, you set out in a race against an unknown bad guy to find an ancient Chinese talisman with the power to unite all of China under a single evil ruler (or rulerette). Your travels take you to locations all around the world, from the Incan pyramids of Peru to the peaceful burg of Peiping, China. During your travels, you also have the secondary goal of finding and sending unusual items to your Museum of Oddities in New York City.

Master Lu has a super-simple interface. There are only four icons in the lower left corner of the screen: TAKE an item, USE/MANIPULATE an item, LOOK at an object or access your inventory. You can talk to each of the game's 40-plus characters simply by clicking on them, and you can be naughty or nice at your whim, since the game never permanently penalizes you for pissing someone off. *Master Lu* is player-friendly in other ways: Ripley automatically writes down important clues in his journal, and, when he kicks the bucket—which is



T E C H B O X

Retail Price:	$59.95
Available:	Now
Genre:	Adventure
Media:	Compact Disc
Developer:	Sanctuary Woods
Publisher:	Sanctuary Woods 1825 South Grant St. San Mateo, CA 94402
Phone:	415.286.6000
Web Site:	N/A
Minimum System Requirements:	IBM PC 386, 33 MHz Double-speed CD-ROM MS-DOS 5.0 or Better SVGA Graphics Card 8 Megabytes RAM 8 Megabytes Hard Disk
Contents:	Picturesque Locales, Lovely Asian Women and a Bunch of Weird Stuff



Perhaps *Master Lu*'s nicest feature are the multiple solutions for several of the game's puzzles.

***Master Lu*'s graphics are gorgeous from start to finish; some of the over 200 locations look more like crisp paintings than computer-generated images, and the digitized characters move around smoothly.**

blessedly much less often than the constant croaking in Sierra adventures—the game automatically reloads to just before the fatal boo-boo.

ups of the characters' faces; they're just too small to impart the emotional impact that was intended.

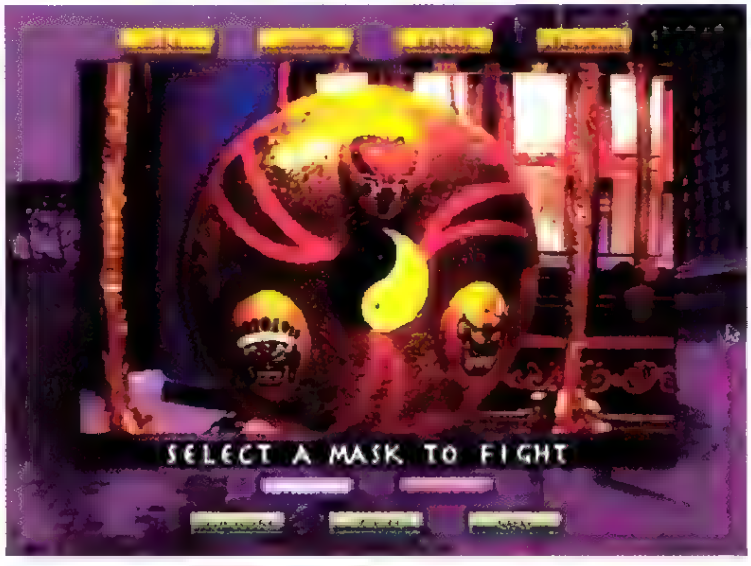
The Riddle of Master Lu has an excellent storyline (even if it's merely a slight variation on the movie *Raiders of the Lost Ark*) and plenty of well-designed (but slightly too easy) puzzles. There isn't quite the charisma or excitement you'd expect from a game based on such a fascinating man, but that's due to the so-so full-motion video and voice acting, not the great writing. Definitely worth your adventure-gaming bucks.

Perhaps *Master Lu*'s nicest feature are the multiple solutions for several of the game's puzzles. For example, to solve the game's very first puzzle, in which Ripley's museum employee is about to suffer death by snakebite, you can cut the snake cleanly in half with a samurai sword or catch him with a handling stick. Chopping the snake to bits is more viscerally rewarding, but catching the snake is wiser, since it's the museum's main attraction.

Master Lu's graphics are gorgeous from start to finish; some of the over 200 locations look more like crisp paintings than computer-generated images, and the digitized characters move around smoothly. On the other grasping appendage, I didn't care for the full-motion-video windows that appear on the screen to show close-

by Kevin McCann

Supreme Warrior



Intent on proving that full-motion-video games are still viable. Digital Pictures is releasing a number of FMV products unto the computer-gaming market.

There once existed a mask that would grant its wearer supreme martial arts prowess. Its bearer, however, knew that darker times were ahead, and, if the mask fell into the wrong hands (or onto the wrong face, rather), the new owner would be virtually indestructible. Splitting the mask in two, he sent one piece away to a trusted monk, the other he kept for himself—until his son, Fang Tu, killed him for it. Now Fang's on his way for the second piece, and it's up to you to stop him. From here, only timing and responsive fingers will overcome Fang and his minions in Digital Pictures' full-motion video fighting game *Supreme Warrior*.

Intent on proving that full-motion-video games are still viable, Digital Pictures is releasing a number of FMV products unto the computer-gaming market. Many of these titles, *Supreme Warrior* included, have already debuted on console systems such as 3DO and the Sega CD, so, if you also own one of those, you may have already played this game. If that's the case, you'll notice that the PC version of *Supreme Warrior* has a better interface than the 3DO version, but that the full-motion video isn't quite as clear. Still, it's the same game, so, if you've played it on a console, don't expect anything new here.

Thankfully *Supreme Warrior* doesn't try to take itself too seriously, as the well-executed martial arts introduction reveals. There's a fair dosage of humor, as well as comically "macho" performances by the various warlords and their bodyguards.

In order to reach Fang Tu, you must first defeat his three warlords of Earth, Wind and Fire. But before *that*, each warlord (as well as Fang Tu himself) has two bodyguards that must be beaten before being able to fight each respective warlord. The end result is you'll need to knock your way through a dozen enemies before you win.

When you successfully clobber a bodyguard, you learn special skills to aid you in later battles. The warlords

T E C H B O X

Retail Price:	$59.95
Available:	Now
Genre:	Action/Fighting
Media:	Compact Disc
Developer:	Digital Pictures
Publisher:	Digital Pictures
	1825 South Grant St., Suite 900
	San Mateo, CA 94402
Phone:	415.345.0445
Web Site:	http://www.digipix.com
Minimum System Requirements:	IBM PC 486, 66 MHz
	Windows 95
	8 Megabytes RAM
	Mac 68040, 25 MHz
	System 7
	Double-speed CD-ROM Drive
Contents:	Warlords, Punches, Blocks, Kicks and Fang Tu

Thankfully, *Supreme Warrior* doesn't try to take itself too seriously, as the well-executed martial arts introduction reveals.

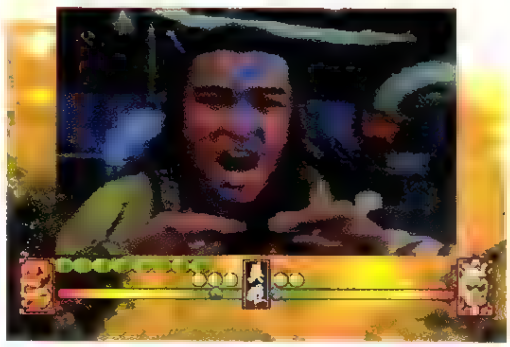
themselves all have one special move apiece that you can use in later fights. So, basically, the more you win, the more powerful you become. But don't think it will be easy—because it won't.

All in all, it's very entertaining to watch and the martial arts moves are authentic (with the exception of some arcadish super-moves you learn), but the real question is how it plays. Basically, the numeric keypad is the best way to play *Supreme Warrior*, with 7-9 representing punches, 4-6 for blocking and 1-3 various kicks. The shift and control keys can be used for certain moves as well, but they make for more complex moves to pull off.

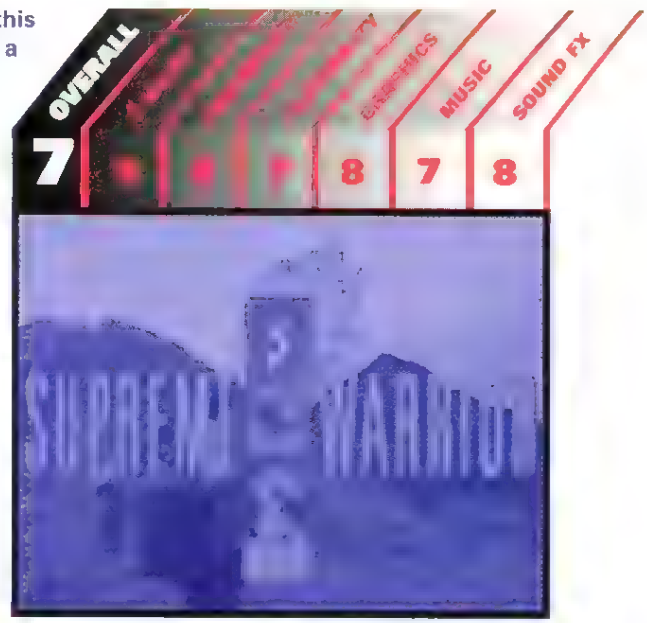
When you're fighting your opponent, you'll see a pair of graphical hands on the screen. The problem, however, is that the hands take up room for watching your opponents while trying to rain blows onto them. This is the biggest drawback when it comes to the interactive fighting.

The primary thrust of combat lies within watching your opponents as carefully as possible. Sometimes they'll drop their guard to mock you, and then it's a good idea to smack them hard. Mock *me*, will you? Mock *this!* If they reach back with their left arm, stop their punch with your right block. The moves they pull off are random—so you can't memorize a straight pattern. Naturally, each fighter only has so many moves though, so, in the end, you can recognize their patterns before each move, blocking and counterattacking.

While the response time for pulling a move off is very good—not to mention essential—the frame rate isn't quite as strong as it should be in a game of this nature. At times their moves are easy to see, block and smack back, but other times they'll just slap you upside the head before you have much of a chance to react. Granted, real martial arts can be very fast, but you need to be able to *see* as much as possible if you're going to be able to react properly.



On the downside, since this type of game doesn't have a two-player mode, the replay value isn't very high. Of course, a good deal of whether you'll even *want* to check out *Supreme Warrior* depends on whether you even *like* fighting games. If you don't, this won't change your mind. If you do, and like to see real martial arts moves, you might want to give *Supreme Warrior* a try—just for kicks.

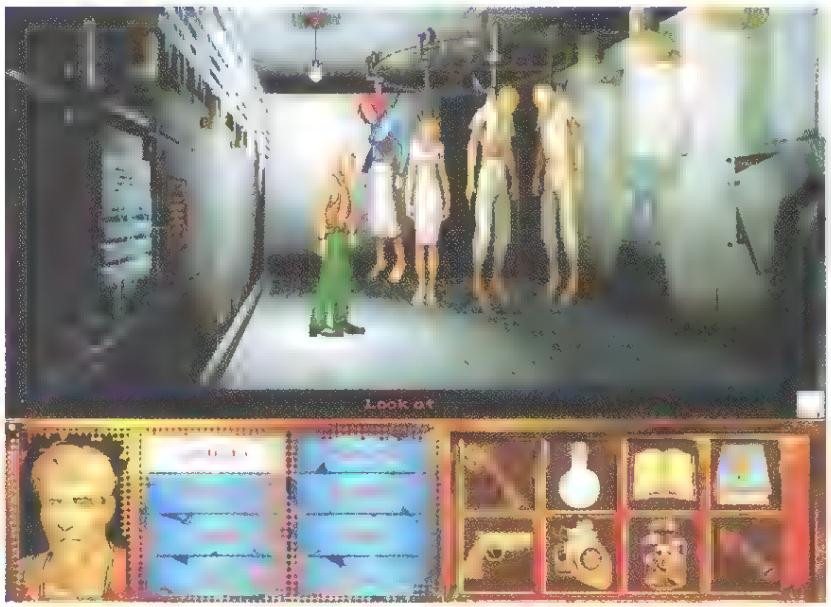


review

by Zach Meston

COMPUTER PLAYER RECOMMENDED

I Have No Mouth... and I Must Scream



What makes *I Have No Mouth* such an engaging experience is that it confronts you with moral dilemmas and often repulsive situations.

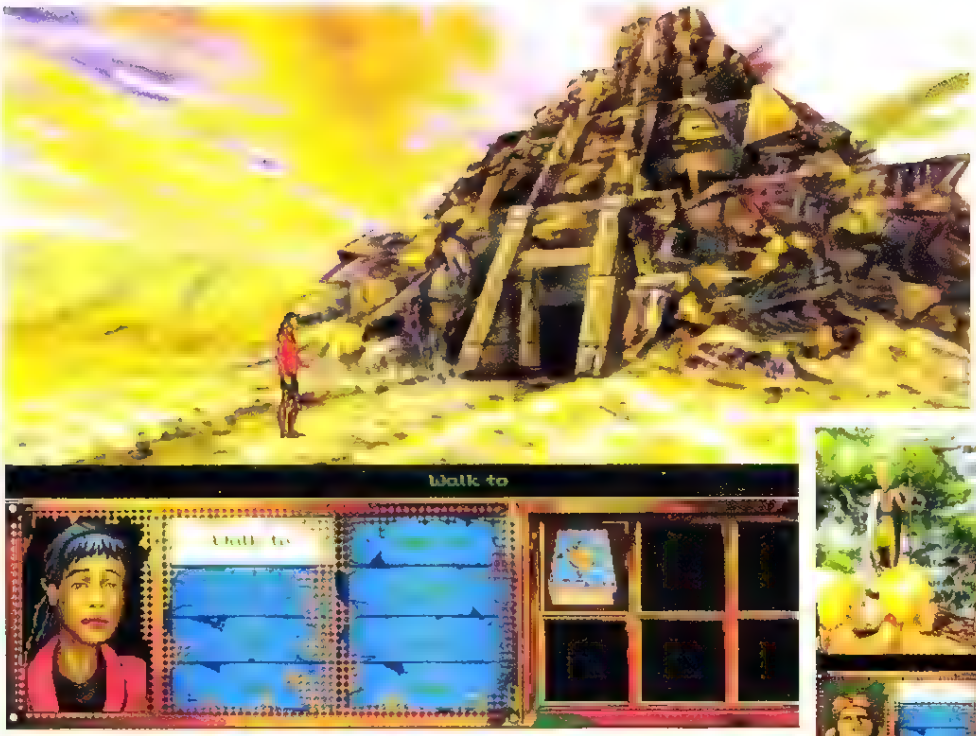
In 1967, science fiction author Harlan Ellison wrote a short story entitled *I Have No Mouth...and I Must Scream*. It was (and is) a tale of the last five human beings on Earth, trapped for 109 years inside the bowels of an evil supercomputer known as AM. Trapped forever within its subterranean circuitry, the prisoners have been made practically immortal by AM, so that it can torture them—both physically and mentally—forever. Despite its depressing tone, in the 28 years since its original publication, *I Have No Mouth* has gone on to become one of the ten most reprinted short stories in the English language because of its brilliant writing style. Almost 30 years later, Cyberdreams is bringing the short story to life, with the considerable assistance of Ellison, who wrote much of the initial dialogue and designed several of the puzzles.

I Have No Mouth features all five characters from the short story, fleshing out their backstories in far greater detail than the story did. There's Gorrister, a suicidal loner; Ellen, a computer expert with an irrational fear of the color yellow; Benny, a once-handsome man turned by AM into an apelike creature; Nimdok, an elderly scientist with an evil past; and Ted, who's quite simply paranoid. As the game begins, AM offers his five prisoners the opportunity to engage in individualized "tests" and, if they pass, escape from AM's maniacal control. Originally, Ellison wanted the game to be impossible to win, saying, "What better fun is there than to frustrate game players?" But lead designer David Sears convinced him otherwise.

I Have No Mouth has a standard point-and-click adventure-game interface. There are only eight commands to manipulate items: Walk to, Look at, Take, Use, Talk to, Swallow (ick), Give and Push. The inventory has 16 slots for items. The puzzles are about intermediate-level; I was stumped on a few, but breezed through others.

TECH BOX

Retail Price:	$69.95
Available:	Now
Genre:	Adventure
Media:	Compact Disk
Developer:	Cyberdreams
Publisher:	MGM Interactive 2500 Broadway St. Santa Monica, CA 90404
Phone:	310.449.3000
Web Site:	N/A
Minimum System Requirements:	IBM PC 486, 66 MHz MS-DOS 5.0 or Better SVGA Graphics Card 4 Megabytes RAM 20 Megabytes Hard Disk
Contents:	Ethical Dilemmas, Tortured Psyches and a Maniacal Supercomputer



I Have No Mouth **has a standard point-and-click adventure-game interface.**

What makes *I Have No Mouth* such an engaging experience is that it confronts you with moral dilemmas and often repulsive situations. When playing as Nimdok, one of your first actions is to cut out the spine of an eight-year-old boy. When playing as Gorrister, you have to throw a switch and electrocute a group of animals to acquire a key. The *Ultima* games are the only other adventures I can think of that present the player with "no-win" situations, but *I Have No Mouth* takes it to another level entirely. Is this entertainment? For some people, probably not. For me, it's entertaining because it challenges my ways of thinking. You aren't just solving puzzles in this game, you're dealing with complex issues that you probably rarely think about. You're even learning ethics. That's remarkable for *any* form of entertainment—and especially for a computer game.

I Have No Mouth's Super VGA graphics are well-drawn, especially some of the backgrounds, and the artists have created disturbing imagery without relying too heavily on the surefire gross outs of blood and gore. The animation is a little weak in places, and there's not enough of it, as many screens are almost completely static. The music is very good, and the voice acting is great: Ellison even turns in a credible performance as the voice of AM.

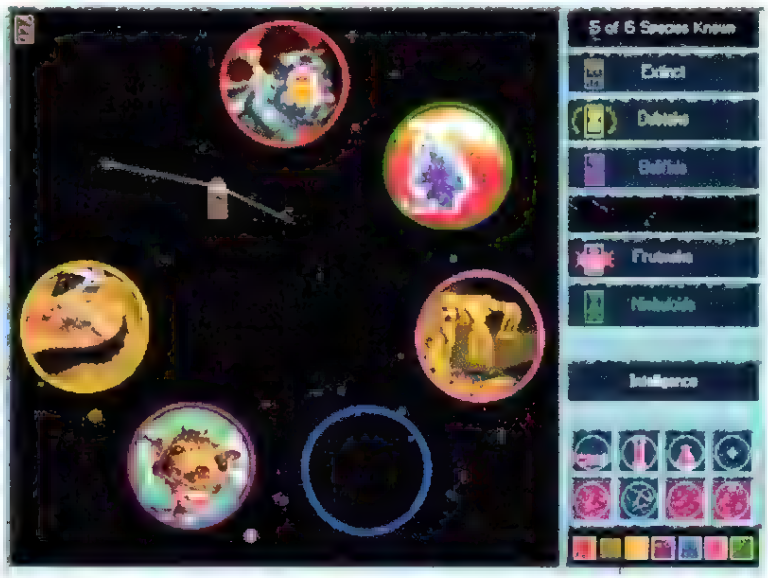
I Have No Mouth...and I Must Scream **is the best adventure I've played this year. It's grotesque, hilarious, thought-provoking and disturbing all at once, and I've never played a computer game that stirs up such a wide range of emotions. If you're a happy-smiley sort of person who thinks *King's Quest* games are the bee's knees, *I Have No Mouth* will be like having a bucket of ice water poured into your lap. (I don't know if that particular visual image is grotesque, hilarious or disturbing.)**

review

by Alfred Giovetti

COMPUTER PLAYER RECOMMENDED

Ascendancy



Ascendancy's attention to detail is high. Screens are attractive, functional and logically organized.

Just about everyone likes science fiction strategy games, and *Ascendancy* from The Logic Factory is a particularly good one. Set 60,000 centuries ago when there were 20 billion life sustaining planets circling the stars of the Milky Way, up to seven wildly different species from a pool of 21 available vie for control.

Ascendancy starts with the selection of an intelligent race on the verge of developing space travel, and ends with that race dominating the galaxy by conquest. Along the way, they race with time to develop technology, explore the galaxy and develop an efficient society.

Like *SimCity*, various structures are constructed on a grid of planetary and orbital squares. Planetary squares can be specially suited for research, life-form growth and industry structures. As technology advances, more advanced structures become available for building, including interplanetary ship components that allow you to explore, colonize and invade other planets.

The main screen is the 3-D galactic map that accesses individual solar systems, research projects, ship listing, colony planets or species communication screens.

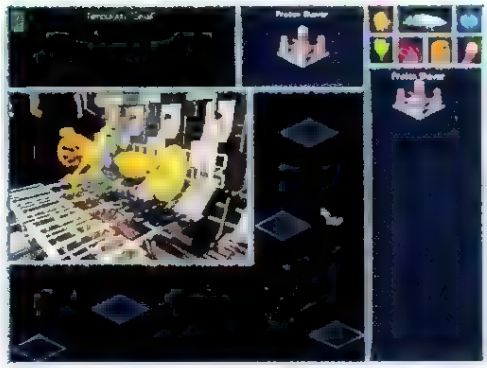
Clicking on almost any object within each screen drills down to other important functions. The attention to detail is high. Screens are attractive, functional and logically organized. One of the few deficiencies is the lack of alphabetically organized listings, specifically solar systems and ships.

Everything you build or discover in the game is time dependent, which would usually turn me off, but replacing money with time works well in the game. Some discoveries and buildings save you time in the areas they control. For example, factories speed up building and research facilities speed up discoveries.

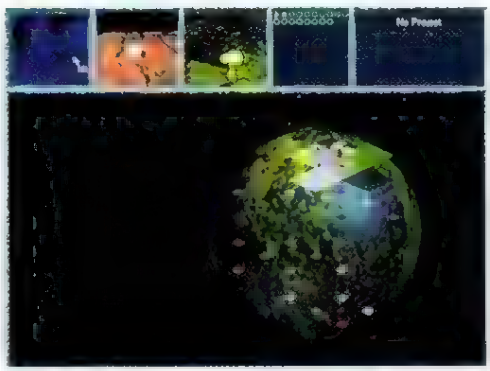
Space combat and planetary invasion are handled through an impossibly complex interrelationship of multiple defensive/offensive structures and components, further complicated by each race's individual special abilities.

T B O X

Retail Price:	$45
Available:	Now
Genre:	Strategy
Media:	Compact Disc
Developer:	The Logic Factory
Publisher:	Broderbund Software 500 Redwood Blvd. Novato, CA 94948
Phone:	800.521.6263
Web Site:	http://www.logicfactory.com
Minimum System Requirements:	IBM PC 486, 33 MHz 8 Megabytes RAM 565 K Conventional Memory 15 Megabytes Hard Disk Double-speed CD-ROM
Contents:	Brain-eaters, Reasoning Reptiles, Insectoid Intelligences and Big-brained Bovines



Early ships need not have shields or weapons, just engines, power, star lane drive and colonizer units.



The Logic Factory, which programmed *Ascendancy*, is an Austin, Texas-based company that split off from Origin to complete this project.

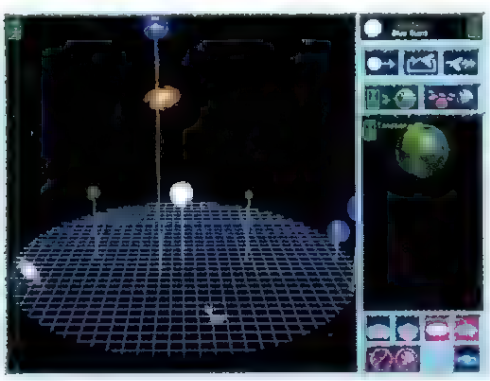
lack of human speech or full motion video sequences that most associate with CD-ROM games. *Ascendancy* is one of those rare games that is easy to play and use, but complex in concept and play value, providing a total immersion. If there is a fault in the game, it is that the game play is made up of accelerating time and building, over and over again, with little time left to think and interact with the other intelligent races. All that building and no commerce with opposing races tends to simplify the play, but it also takes the edge off the enjoyment, unless you are really into construction.

Some races can block star lanes for short periods, preventing access from their home planets. Other races never fail in an invasion so that the only protection is to keep them off your planet with special devices.

Since violence is only viable for the unimaginative, there are various means of diplomacy. Conversations with the other six races determine whether you go to war or stay at peace. The consequences of war are, as in real life, devastating, encouraging the peaceful route.

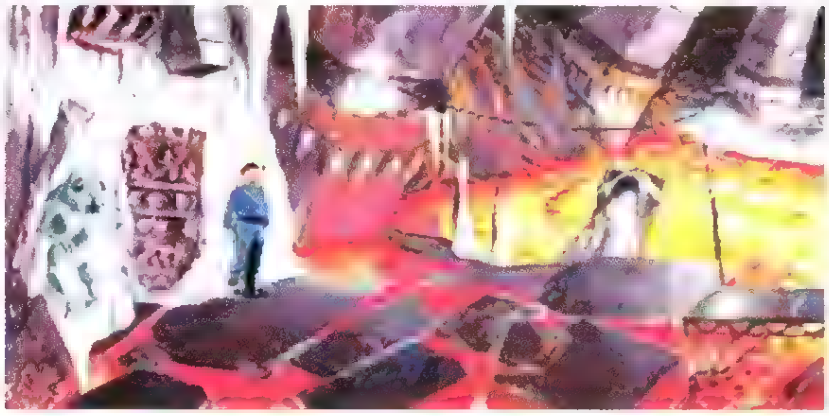
The music is soothing and enjoyable, in contrast to many of the mindless soundtracks that pound you senseless and drive you to turn them off. Simple, effective sound effects help to punctuate the action in the game. The player hardly notices the

***Ascendancy* is a complex space strategy game that reduces its artificial intelligence to multiple alien races with subjective characteristics and personalities. All of the variables add up to one very enigmatic game with loads of replayability. Unfortunately, the large amount of building required and limited interaction with the very interesting alien races obscures other enjoyable features of the game.**



review
by Ron Dulin

Prisoner of Ice



Prisoner of Ice is yet another addition to I•Motion's growing catalog of adventure games filled with scary monsters and super creeps.

Maybe it's something in the croissants, but someone at Infogrames is obsessed with the writings of horror pioneer H.P. Lovecraft. First there was the original *Alone in the Dark*, then *Shadow of the Comet* and now *Prisoner of Ice*, yet another in its growing catalog of horror adventure games filled with scary monsters and super creeps.

Don't get me wrong: I love a good horror game as much as the next guy. And that's pretty much what you'll get with *Prisoner of Ice*. While it's actually not very scary, the story is intriguing. You're put in the government-issued boots of Lt. Ryan, an American operating with the Royal Navy during World War II. As the game opens, you are aboard a British submarine carrying some unusual cargo, namely a deranged survivor of a shipwreck and two mysterious crates. Before you can say "point-and-click," one of the crates bursts open and a hideous beastie begins terrorizing the sub. That's where the game itself starts, and before it's finished you'll have trotted across the globe and even done a little time traveling in the process. Without giving too much away, suffice it to say that the Nazis have uncovered a whole bunch of these frozen creatures and are planning to use them to conquer the world. And, as you may have very well guessed, you're the only one who can stop them.

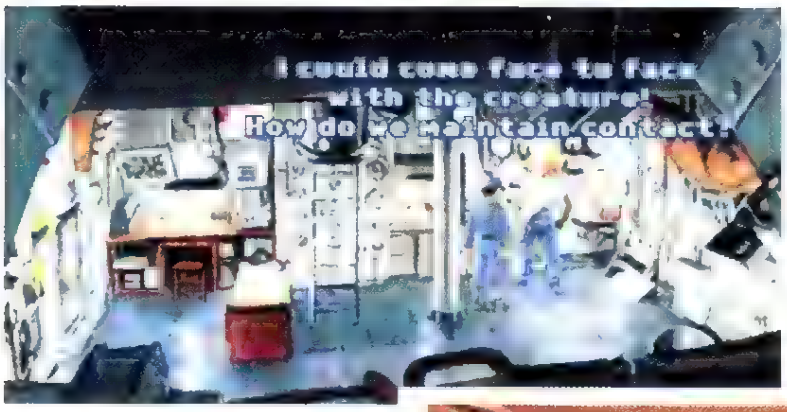
As you may have also guessed, the only thing standing in your way is a whole mess of puzzles. For the most part, the puzzles are relatively logical (good) and simple (even better for dorks like me). The developers have even mixed it up a bit, throwing in some more classic puzzles, such as when you have to reroute a blown circuit board to open a locked hatch in the opening of the game. The only real stumpers are relatively easily solved once you find the object need ed, but that can be a real chore, seeing as how many of the active areas of the

game are infinitesimally small, which is the single most annoying aspect of *Prisoner of Ice*. Here's some advice: If you're really stuck, just go over every screen with your fine-toothed mouse and the solution should present itself.

One of the nicest features of *Prisoner of Ice* is the "automatic save" function. Whenever Lt. Ryan is in jeopardy, the game saves itself so you can try other options right before your death (which also provides the sec

T E B O X

Retail Price:	$59.95
Available:	Now
Genre:	Graphic Adventure
Media:	CD-ROM
Developer:	Infogrames
Publisher:	I•Motion 626 Santa Monica Blvd. P.O. Box 416 Santa Monica, CA 90401
Phone:	800.443.3386
Web Site	N/A
Minimum System Requirements:	IBM PC 486 DX, 33 MHz 256 VGA Graphics Card 4 Megabytes RAM Double-speed CD-ROM Drive
Contents:	Nazis, Monsters and Teeny-tiny Objects

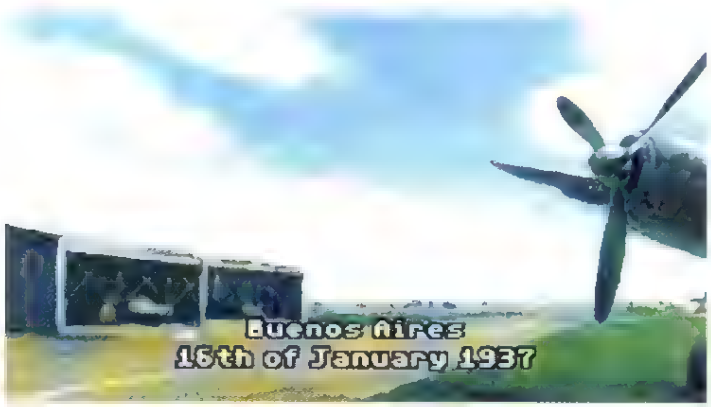


One of the nicest features of *Prisoner of Ice* is the "automatic save" function. Whenever Lt. Ryan is in jeopardy, the game saves itself.

ondary function of warning you that your game will be coming to an abrupt end). And *Prisoner of Ice* also utilizes an ingenious little twist on the old point-and-click interface standard in adventure games. Simply right click on an object to look at it, or left-click to perform an action with or to it.

The graphics are superb, especially if you can deal with the extremely slow Super VGA mode, in which everything is crisp and clean from the sprites down to the fancy fonts. But even in standard VGA, the game looks great. And there's a built-in screen saver that shows the cinematic clips from the game.

***Prisoner of Ice* is a relatively simple graphic adventure with a great story. The game provides just the right amount of challenge for beginning adventure gamers, while the combination of espionage and supernatural terror will keep the juggernauts among you intrigued through even the most tedious of puzzles.**



Battle Beast

Price: $49.95 Genre: Fighter Publisher: 7th Level
Telephone: 214.437.4858 System: IBM PC Overall Rating: 6

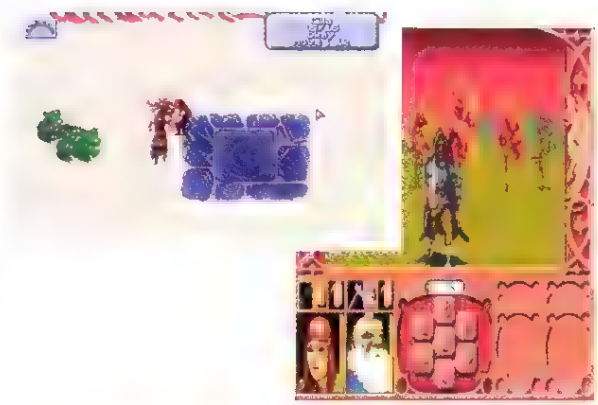
The problem is that *Battle Beast* starts off on the wrong foot by proclaiming "spectacular game play that blows away *Mortal Kombat*, *Street Fighter* and *Primal Rage*." In comparison, *Battle Beast*'s graphics are very cartoony, and most fighting fans won't be able to accept the comparison. While there are lots of moves and the graphics are SVGA, the actual character animation is rough, making it hard to see what move your opponent is pulling off before it knocks the living daylights out of you. There's a great deal of humor and even modem/network play, but, as a fighting game, *Battle Beast* manages only a meow where it should have roared.

BattleGround Ardennes: Battle of the Bulge

Price: $49.95 Genre: Strategy Publisher: Talon Soft/Empire Interactive Telephone: 301.916.9302
System: IBM PC Overall Rating: 8

Now you can take control of either Peiper's infamous SS or the American counterattack to retake Stoumont. Composed of several historical scenarios, a full-featured scenario editor and modem to modem play, *BattleGround Ardennes* is a solid war game. The only drawback—and it's the same drawback that virtually all war games suffer—is the interface, which, while being the standard point-and-click, takes considerable time learning before you can master the game at any level. While experienced war gamers will get into play faster, novices may find themselves being stomped on repeatedly before really gaining a clue. Still, experienced war gamers will want to don their combat boots and dive into this game.

AD&D 2nd Edition Masterpiece Collection



Price: $59.95 Genre: Fantasy Role-Playing Publisher: SSI
Telephone: 408.737.6800
System: IBM PC CD Overall Rating: 9

Unless you can't stand fantasy role playing or already have most of SSI's role-playing games, the *AD&D 2nd Edition Masterpiece Collection* is well worth picking up. The *Masterpiece Collection* comprises six AD&D games. The only drawback is that, to keep costs down, the printed manuals aren't included. Instead, the manuals have been transferred into document files, which you can either view through your monitor or print out. Not quite as convenient as having the actual game manuals, but this is only a very slight detraction from the overall quality of the *Masterpiece Collection*.

3D Ultimate Pinball

Price: $49.95 Genre: Pinball
Publisher: Sierra On-Line Telephone: 209.683.4468
System: IBM PC CD Overall Rating: 8

Unlike other pinball games that zoom in on the pinball, scrolling to follow it as it moves about, *3D Ultimate Pinball* shows the entire table in detailed SVGA. This also presents the game with its most inherent problem, which is, if you don't have a large monitor, you're going to need to lean in close to make out all the action. The sound effects and music are comparable to regular pinball games, while *3D Ultimate Pinball*'s special effects are clearly better. More pinball tables would have been nice, but, fortunately, the three included tables are well-designed. And for those who miss tilting, they've even included that.

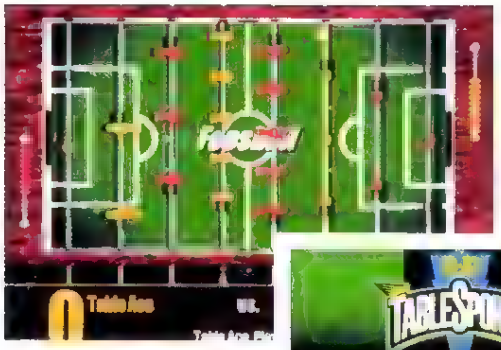
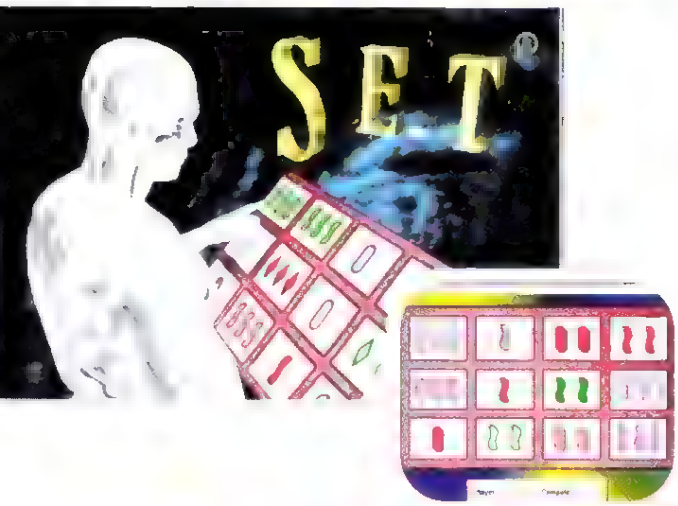


Table Sports

Price: N/A Genre: Sports Bar Games
Publisher: Time-Warner Interactive
Telephone: 408.434.2700
System: IBM PC CD Overall Rating: 5

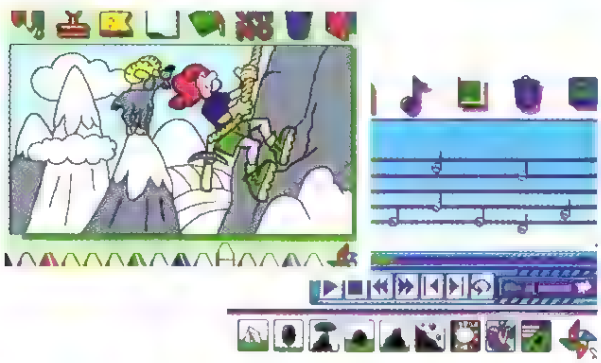
If your only purpose in life has been to frequent sports bars, playing Slam Hockey, then *Table Sports* is the game for you. But if you're one of the other 99.9% of people out there, then you might just find yourself asking, "Why?" And that's a good question. While sports games down to pinball have made their way successfully to computers and consoles, are table sports computer games really necessary? These are the games that you play with your buddies at a *bar* after a few drinks, not at home against a teetotaling *computer*. While the graphics and anima tion are detailed, these table sports games are hands-on, reflex games, not the type meant to be played tapping at a keyboard.



SET

Price: N/A Genre: Puzzle Publisher: Set Enterprises
Telephone: 602.837.3623 System: IBM PC
Overall Rating: 9

The object of the game is to identify "sets" of three cards, in which they either share varying attributes or are completely different. Variations included are dancing cards, beat the clock, continuation and solitaire. While that really tells you noth- ing about the game unless you already know how to play it, *SET* is a good deal of fun and easy to learn. It also has the necessary ingredients of a solid puzzle game—a simple point-and-click interface, varying degrees of challenge and a helping of frustra- tion when the computer is cleaning your clock. What really puts *SET* above other puzzle challengers is that you can play via modem against a friend, adding to the replay value considerably.



Fun 'N Games

Price: $39.95 Genre: Educational Publisher: Williams/Good Times Interactive Telephone: N/A
System: IBM PC CD Overall Rating: 9

Williams' *Fun 'N Games* allows your children to test their artistic stroke painting, orchestrate music, increase their mental reflexes within five games and mix and match styles. Easy to use, children will have no trouble learning *Fun 'N Games*, and they'll probably be fairly surprised when they find out just how much fun it is. Both the Paint and Music programs come with samples as well, either for coloring in Paint with a myriad of colors and patterns, or various music styles in the Music program. A stripped-down Kid's Paint is also included for the very young, letting them dabble on your computer instead of on your wall. Just don't let your kids know it's educational.

Ultimate Football

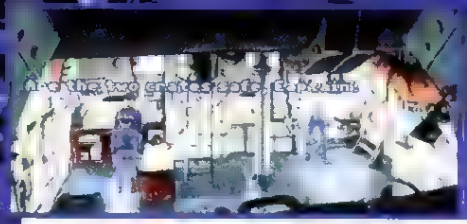
Price: $49.95 Genre: Football Simulation
Publisher: MicroProse Telephone: 410.771.0440
System: IBM PC CD Overall Rating: 8

Sick of your team? Thinking even *you* would make a better coach? Then test your strategy mettle with *Ultimate Football '95*, in which you can work with your favorite football players, choosing the lineup and setting the plays to be used. For those who want to go the duration, league play is also included. Rounding everything off is modem play, where you and a friend can see just who *is* the better coach. Gamers look ing to control the actual individual football players during the plays will be disappointed—this simulation puts you in the coach's spot, where you set everything up just the way you want it, then hold your breath and watch helplessly as your mighty troops make it succeed or unravel. Just slip the trademark frown on your face at the virtual sidelines and let the action begin.

PRISONER OF ICE

by Ron Dulin

That crazy Cthulu is back in town again. This time he's (she's? it's?) teaming up [illegible] pesky Nazis to take over the world. Luck[illegible] can you? Not if you don't have [illegible] of the tiniest "hot [illegible] call active areas) [illegible] That's what we're here for: Helping you to help [illegible] So join me now, won't you, on this handy guided tour through *Prisoner of Ice*.



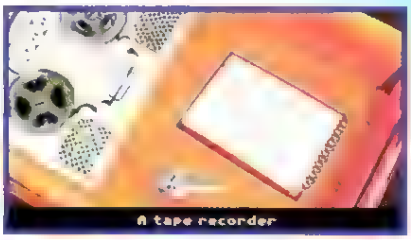
Part I—Aboard the HMS Victoria

After the opening sequence, you'll find yourself aboard the HMS *Victoria*. Talk to Captain Lloyd, then wait for Driscoll to announce the ship on the surface and all of the ensuing hullabaloo. When you regain control of Ryan—after Lloyd has been snatched by the prisoner—take the fire extinguisher from the wall. Use the fire extinguisher on the fire, then head right to the bridge.

After talking to Driscoll, open the drawer in Lloyd's desk. Look in the drawer to take the key, the tape

recorder and the code book. Use the code book on the radio, then head through the right door into the sleeping quarters.

Take the hatchet from the left



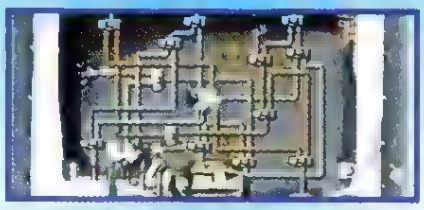
wall and take the Saint Christopher medal from the nightstand in the bottom-right corner. Talk to Wayne, who is guarding Bjorn Hamsun. Tell him about Lloyd and he will head off to the bridge. Use the Saint Christopher medal on Hamsun. When he begins chanting the incantation, use the tape recorder on Hamsun to record it.

Exit Hamsun's bunk and look under the bunk directly behind you. Get the crampons and the life jacket,

then walk back to the bridge. The prisoner will burst through the hold door, crushing Wayne. Use the tape recorder on Ryan to get rid of the beast. Talk to Wayne, then go through the hatch down to the engine room.

Talk to Stanley, who has been crushed by a metal beam. Climb the ladder back up to the bridge and tell

Driscoll about Stanley's predicament. He'll give you a walkie-talkie. Now return to the engine room and



turn the winch on using the switch to the right. Use the walkie-talkie on Ryan, and Driscoll will pull the beam off of Stanley. Once he is on his feet, ask Stanley about the radio. Tell him that Captain Lloyd is dead

and he will give you the radio frequency. Take the adjustable spanner lying next to the engine, then return to the bridge.

Use the radio, then talk to Driscoll about sending something to the surface. Use the spanner to remove the metal wheel on the door. Use the hatchet on the electrical box to access the circuit board.

Look in the electrical box. You need to change the settings so that no juice is heading toward a blown line. Flipping the breakers right will send the power through the right line, flipping the left will send it left. Find the path for each of the three lines that will send the power safely from one end to the other.

Head left to the hold. Use the

crampons on Ryan and walk across the ice. Use the key on the chest and take the flare gun. Return through the bridge (stopping to remove the crampons) to the crew

sleeping quarters, then go through the hatch on the right into the torpedo room.

Walk to the right and find the small hole. Put the metal wheel in the hole, then turn the wheel to drain the water. Take the distress flare next to the launching tubes. Open the launching tube, then open the hatch next to the tube. Try to enter the tube, then call Driscoll on the walkie-talkie. Enter the tube and consider yourself rescued.

Part II—Edwards Base

Talk to Sears until he leaves. Quickly open the left drawer in Quincy's desk and look inside. Take the torn paper. Close the drawer and

take your ID file and the pack of cigarettes from the desktop. (If Quincy enters too quickly, you can get any of these items later.) After Quincy hands you your duty roster, walk out into the hallway.

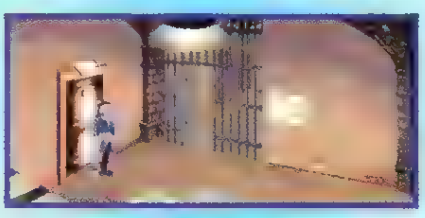
After you give the guard your duty roster, he will be called away. Look on the desk and take the film. Walk through the door on the right wall to the entrance hall, then continue to the right door to another corridor. Walk past the trinkets and enter the projection room.

Talk to McLagen. Ask him about Quincy, the files and the film. Give him the cigarettes. After he agrees to help you, give him the film. When the film is over, search the bookcase between the two doors. Find a book (the blue one on the top left) and look at it. Use the torn paper with the torn page and remember that number.

Walk back to the corridor outside of Sears' office. You'll be stopped along the way by Dr. Trevor. When he is finished talking, continue on to the corridor. Enter the door next to Sears' office, which takes you into the communications room.

Talk to Shaw and ask him for your radio messages. Ask him about the files, then tell him you already spoke to McLagen. Use your ID file on the kettle to get a photo. Exit the communications room. Enter Sears' office and look at the paining behind his desk. Move the paining and look at the safe. Enter the combination you learned from the combination of the torn page and the torn book (it's 496523, in case you don't remember), then take the rubber stamp and Lloyd's key from the safe.

Close the safe and replace the painting. Look at the papers on Sears' desk. Use the photo on the sheet, then use the stamp to make it official. Head back to the entry hall with the elevator. Push the button and, when the elevator arrives, head down to the basement.



Walk to the security door. Give the guard your forged pass. Talk to the guards. Enter the storage room through the upper right-hand door. Wanna see a dead body? Just open the trunk. After you're through being morbid, take the small tin from the shelves and return to the guard room.

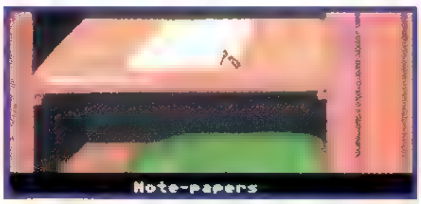
Open the lower-right door and enter the waiting room. Tell Miss Trend you'd like to see the doctor. When he admits you, tell him you have a stomach problem. When he asks what you've eaten, give him the tin. He'll leave the room to get you some medicine, giving you just enough time to take the assembling manual from his desk.

Return to the guard room. Knock on the door to the armory. When Finnlayson answers, give him the assembling manual. Inside the armory, take the fire extinguisher and the burning cigarette. Put the cigarette in the trash bin, then hide in the dark corner near the cabinets. After Finnlayson leaves, use the fire extinguisher on the bin. Go left to the file room.

Open the file cabinet to see that someone has gotten there before you. The only file left is on some mysterious person named Parker. Close the file cabinet and return to the armory, where you'll find Sears waiting for you.

Part III–Return to the Victoria & Back to the Base

Sears will send you back aboard the *Victoria*. First you'll need to get in. Take the cable lying on the hull, then use it on the bar to your right. Walk across the ice, using the cable as a handrail. Open the floor chest and take the metal bar and the piece of metal. Put these together to make a Marine key. Walk back across the ice and use the key on the *Victoria*'s entry hatch.



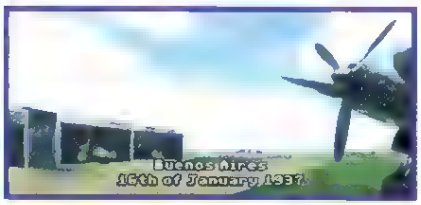
Walk right to the sleeping quarters and use Lloyd's key on the locker in the upper-left corner. Take Hamsun's note papers from the locker. Walk back to the bridge where yet another prisoner has

appeared. Find the button to the right of the periscope and look at it. Use Lloyd's key to unlock the plastic covering, then quickly scurry up the ladder.

Once you return to the base, you'll find yourself in Dr. Trevor's office. After you see Quincy killed in the infirmary and you contain the prisoner (this all happens automatically), walk into Trevor's office. Take

the needle from his desk, then walk all the way back to Sears' office. Use the needle on the map of Antarctica to reveal a hiding place. Take the stone and the secret report. Return to the infirmary and use the stone on the prisoner. Take Quincy's personal files from the floor and then pack your bags for Buenos Aires.

Part IV Buenos Aires



After you enter the museum, ask Hernandez about the book. After meeting Diane Parker, you'll enter the curator's office, where Jorge and Miguel will help you unravel some of the bizarre goings-on. After Harland shoots Hernandez, another

Ryan will appear and blast Harland with a strange weapon, then say some crazy nonsense about "eras where even death can die." Maybe that will make some sense later.

After the police leave, follow Diane from your hiding place to the first level of the terrace entrance. Take the pile of books near the door and the stick from the upper-left corner. Search the shelves until you find a book labeled, appropriately enough, "a book," then pull it. Enter the passage to the second level.

Use the stick to fix the ladder, then climb up to the next shelf. Look at the empty spaces on the shelf. Take the books from your inventory and arrange them in this order on the shelf: green, brown, red (from left to right). Walk up the stairs to the next level.

Move along the shelves to the right, past Diane and off the screen to find a staircase (the Leonardo da Vinci book is a red herring). Examine the bust of Homer to open a compartment. Take the key from the compartment and unlock the glass door. Walk out to the terrace. Climb onto the statue of Venus. From there, climb onto the statue of Jupiter and grab the discus from the outstretched hand of the Discobolus. Unfortunately, your acrobatics will be unrewarded, as Dietrich and his men capture you and Diane, stealing the discus and imprisoning the both of you.

Part V– Schlossadler Base

Timing is very important for most of the puzzles in the prison. Try to do everything as quickly as possible, and avoid doing anything when

the guard is looking in your cell. Take the items from the table (the spoon, the tumbler and the mess kit), as well as the stool near your bed. Use the spoon on the left wall to talk to a fellow prisoner.

Wait until Dietrich comes and speaks with you. Take the paper he gave you and put it in the wash basin, and have your stool ready.

When the guard sees the flooding, he will enter. Hit him with the stool. Quickly search his body to find his keys, then close and lock the cell door. Put the stool on the table, then slide the table under the ventilation grill. Unscrew the grill with the pen,

then hoist yourself up into the duct.

Crawl to the right, then keep crawling until you emerge in the altar room. Move the stalagmite to reveal a hidden storage chamber. Take the objects (two gems) from the alcove, then walk to the right. Use the ruby on the left eye of the altar, then use the amethyst on the right. Walk into the glowing doorway in the altar.

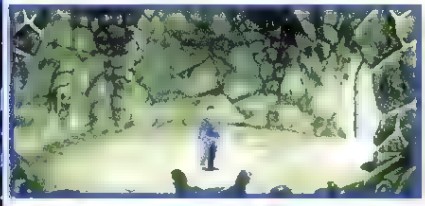
Now walk past the flowing lava until you come to a mine car. Look

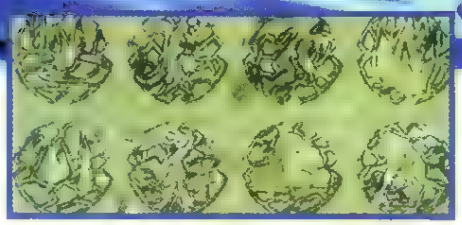
in the car and take the miner's bar. Walk back toward the lava flow and use the bar to move the loose stone. Dip the bar in the lava to heat it up, then touch the mine car wheel with the bar to melt the ice, then quickly push the car right. Exit through the open door to the propeller room (if the prisoner emerges from the ice and kills you, try to complete the events in a shorter period of time). Stop the large propeller with the bar, and walk through the opening. After the scene with Narackamous and Dietrich, open the grill. When the prisoner advances on you, read the page (by clicking it on Ryan) to immobilize the beast.

Part VI—Future Schlossadler and Endgame

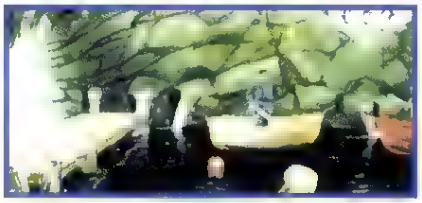
After speaking the incantation, Ryan will enter the sun gate, which will take him to the Schlossadler base of the future. Find and take the barrel, the butt and the nitrogen

charge on the ground. Turn on the computer and watch Parker's spiel. Look at the steel plate half. It all makes sense now...or does it? Take the battery sitting near the scanner. Look at the scanner. Insert the battery in the slit, then push the button. Use each of the gun parts (their



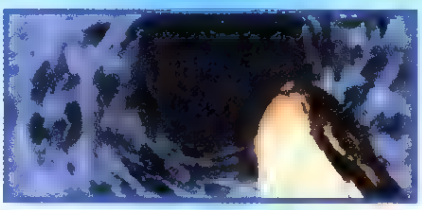


names will have changed in your inventory) with the screen to assemble an FND.



Walk to the left and use the FND on the lump of stone. Open the cabinet, and take the stone and the solar disc. To use the sun gate again, click the solar disc on Ryan. Back in the present, use the paper

on Ryan again to once again immobilize the beast. Talk to the prisoners, who will escape through the gate. Follow them into the gate, where you will be transported back to Buenos Aires. Shoot Harland with the FND, then say something really mysterious and dramatic. Nope, it



still doesn't make sense.

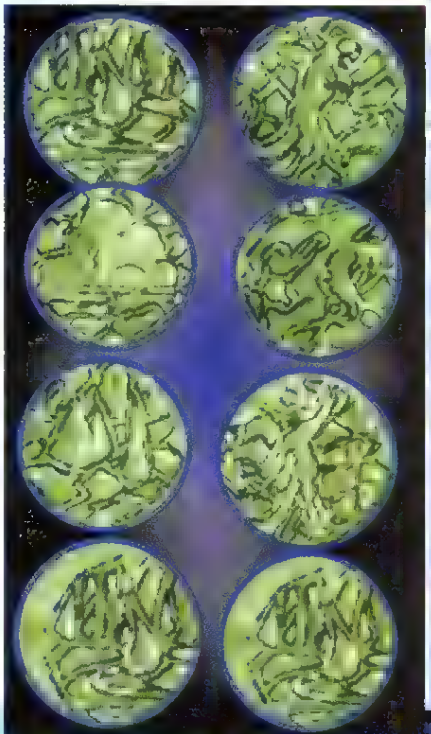
Now you're in the Hall of the Sorcerer Narackamous (you're really gettin' around, eh?). Pull the pull-ring to reveal a stele. The pictures should be paired as follows (with all of the elements along the bottom, all of the creatures along the top): Prisoner—Ice, Cthulu—Air, Dragon Water and Nyarlathotep—Fire. Look at the Necromonicon. Place the stone in the hollow. Talk to Boleskine and Narackamous as they appear, then take the Necromonicon

and exit stage right.

Enter the rowing boat. Talk to Sears three times, choosing these subjects: Howard Parker, John T. Parker and Great Old Ones (if you choose any others, he will kill you). After he stops his yakkin', cut the rope with the sacrificial sword. After the explosion, you'll find yourself in the mask room. Use the sword on the right-most mask, near the river of fire in the center of the room. Find the flagstone near the center of the floor and step on it. Walk across

the sand and enter the passage in the mouth of the skull.

When Narackamous begins to do his thing, click the sword on Ryan to block his magic. Do this two more times, then throw the Necromonicon at the center stone when Dietrich reveals the mask. Now all you have to do is choose your end sequence. Ha ha, fooled you, didn't they? Because they're almost identical! Oh, that's a hoot.



A VETERAN ASTRONAUT.

AN ADVENTUROUS REPORTER.

A DISTINGUISHED SCIENTIST.

A MYSTERIOUS ASTEROID.

ON THE SURFACE,

NOTHING IS WHAT IT SEEMS.

THE DIG™

THE GREATEST MYSTERY OF ALL AWAITS.

LUCASARTS ENTERTAINMENT COMPANY PRESENTS THE DIG ~ A DEEP SPACE ADVENTURE BY SEAN CLARK

FOR PC AND MACINTOSH CD-ROM • NEARLY 200 LOCATIONS AND HUNDREDS OF PUZZLES

WITH ROBERT PATRICK OF T2 AS THE VOICE OF BOSTON LOW • DIALOGUE BY SCI-FI AUTHOR ORSON SCOTT CARD

SPECIAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC • WINDOWS 95 COMPATIBLE • NOVEL AVAILABLE FROM WARNER BOOKS

SOUNDTRACK AND DEMO ON ANGEL RECORDS • STRATEGY GUIDE AVAILABLE FROM INFOTAINMENT WORLD

CHECK OUT THE DIG INTERACTIVE DEMO IN SELECT MAGAZINES AND RETAIL OUTLETS OR VISIT THE DIG HOMEPAGE AT http://www.lucasarts.com

CIRCLE #115 ON READER SERVICE CARD.

DUNGEON MASTER II

STRATEGY GUIDE
PART II

by Zach [illegible]

PUZZLES AND SOLUTIONS

LEVEL 6: THICKET, TOMB AND CASTLE SKULLKEEP'S GROUND FLOOR

• **WOLVES AND BONE:** The wolves like to play fetch. Throw the bone away from you and nearby wolves run to grab it. Once you take the bone out of the hedge, the wolves also become somewhat friendlier—but not friendly enough to stop attacking completely. You can also use the bone to retrieve the gold coins on the opposite side of each pit in the area. Walk up to the edge of a pit and throw the bone across. Wait for a wolf to jump across the pit and grab the bone and coins. When the wolf brings the bone back to you, it also drops the coins.

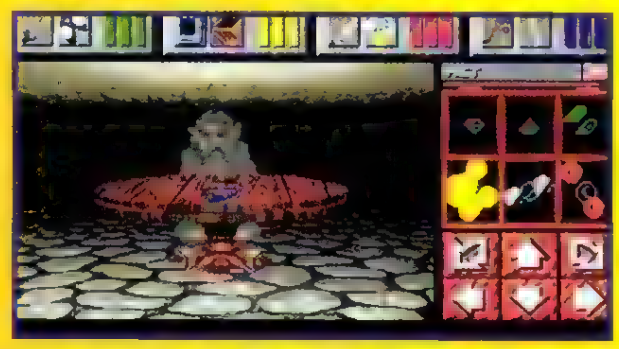
• **BLACK X:** The large black X on the ground is a teleport square, and it's meant to provide a quick and easy way of returning to the Sun Clan Village without having to walk there from the far corners of the Thicket. By using a Techshield's teleport function while standing on any teleport square, the party transports itself to the square in the Village. There are also several teleport squares in the Castle.

• **WATER FOUNTAIN:** Look inside this for a few coins.

• **GRAVEYARD:** Once the Graveyard gate closes behind you, it can't be opened again until you approach it from the east side. To do that, you need to go south-east from the Graveyard to the Tomb, and then north back into the heart of the Thicket.

• **TOMB'S EAST DOOR:** Search behind the Tapestry in the south area of the Tomb to find the OH Key, which opens the east door of the Tomb.

• **TOMB'S SOUTH DOOR:** Search along the south



wall near the west entrance of the Tomb to find a boulder and concealed button. Press the button to reveal a hidden alcove with the FUL Key, which opens the south door of the Tomb.

• **MUMMIES:** The only way to kill the mummies is with the Fireball (FUL IR) spell.

• **FOURTH CLAN KEY PIECE:** This piece of the Key is placed on a table that rotates the key away from you whenever you get close. Where else have you seen tables up to this point? At the merchants. And how do you get items from the merchants? By placing coins onto the table. Place any type of coin or gem on the table (although you should use a copper coin to save money) and a ghostly merchant appears to rotate the Key Piece to your side.

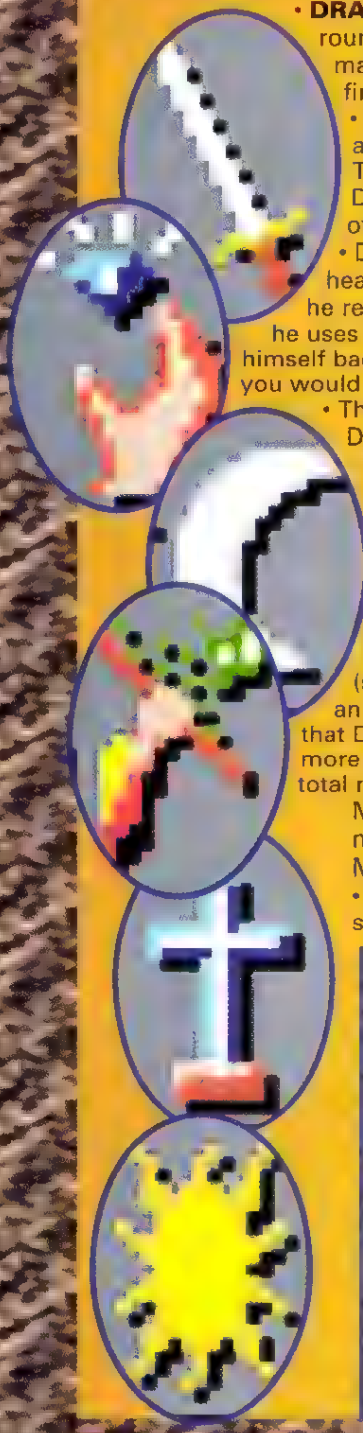
LEVEL 7: CAVERN

DRU-TAN: The large, hairy beast who keeps shoving you into the pits is Dru-Tan, and he's tough to kill. Go through the east gate in Dru-Tan's area (the gate next to the switch in the wall) and lure Dru-Tan into following you. This can be difficult, since Dru-Tan has the habit of shooting poison clouds at you instead of following you inside. Once he enters the corridor, walk west onto the plate to trigger the spike wall and start it moving. Run west to the end of the corridor. Press the button hidden in the dark hole in the wall to open the gate. Go through the gate and press the button to close it behind you. Dru-Tan is now trapped in the corridor and gets squished to death by the spike wall. At least, he gets squished most of the time. It's a rare occurrence, but Dru Tan sometimes gets so angry that he attacks the spike wall and destroys it before it crushes him.

Level 8: Cavern

• **CAVE-IN ROOM:** Use your weapons to hack through the rubble. It takes a lot of swings, but the rubble gradually disappears as you keep swinging. Don't use attack spells to blast through the rubble or you'll fry yourself.

LEVEL 9: VOID



• **DRAGOTH:** Here's a complete roundup of Dragoth-related information to help you kill him in the final battle:

• You can't enter Dragoth's Door, and he can't enter the Void Door. The only place where you and Dragoth can encounter each other is the Void.

• Dragoth is always regenerating health at a moderate pace. When he retreats through Dragoth's Door, he uses Health (VI) Potions to bring himself back to full health. (Isn't that what you would do if you were him?)

• The number of health points Dragoth recovers depends on how long you're away from the Void. For every ten seconds your party sleeps, Dragoth recovers from five to eight health points.

• Attack Minions are helpful against Dragoth, but Guard Minions are more predictable (since they stay in one place) and therefore more useful. Note that Dragoth can always create one more of his evil Minions than your total number of Attack and Guard Minions in the Void, so there's no way to overwhelm him with Minions.

• The Reflector (ZO BRO ROS) spell is extremely useful in the Void. (The Techshield can also generate short-duration Reflector spells.) Cast a Reflector spell and stand in the Reflector to keep your party safe from Dragoth's Minions. The Minions destroy themselves with their own magic while trying to shoot you.

• The best weapons against Dragoth are the high-end swords and axes like the Blue Steele and Vorax. The Numenstaff is useful against the Minions, but Dragoth is too fast and too good at casting Reflector spells for it to be useful against him.

• So what are Dragoth's weaknesses? He's somewhat vulnerable to Fireballs, but he's particularly susceptible to poison, especially the Poison Foe (DES VEN) spell. The ideal way to fight him is to create several Guard Minions, stand in the same square as one of the guards and cast Reflector spells to protect them (and you). Whenever Dragoth lines up to attack you, he receives a barrage from the Guard Minions and doesn't have much time to attack you.

SECTION 3: A VERY BRIEF WALK-THROUGH

• 1. Choose your Champions. After you've picked your team (two fighters, a wizard and a priest is the best combo—ninjas aren't necessary), climb the ladder and yank the Sun Crest off the wall to find a bunch of nice items, particularly the Money Box and Magic Map. Go into each Champion's inventory and throw his or her Coins and Gems into the Box to free up inventory slots.

• 2. Explore the Sun Clan Village.
• 3. Find the Clan Key Pieces.
• 4. Unlock the door to the Castle and go up to Level 5.
• 5. Explore Level 5 of the Castle.
• 6. Explore levels 7 and 8 and activate the furnace.
• 7. Explore the Imp area to gather the Tech Armor and go up to Level 4.
• 8. Explore Level 4 of the Castle and start the pumps.
• 9. Explore Level 3 of the Castle and turn on the boiler.
• 10. Explore levels 2 and 1 of the Castle and activate the Void Door.
• 11. Defeat Dragoth and save the universe.

PAPER MAYHEM

"The Informative PBM Magazine"

Do you know what PBM (Play-By-Mail) gaming is? If you don't, we can help you explore the world of PBM gaming. Paper Mayhem has been leading the way for over 10 years by informing people about PBM gaming. Articles, reviews, biographies, PBM game & company ratings and more fill each issue.

Paper Mayhem has been improving with the ever expanding hobby of PBM gaming since 1983. Each bi-monthly issue brings you the latest on PBM news.

So why delay and miss out on all the fun?

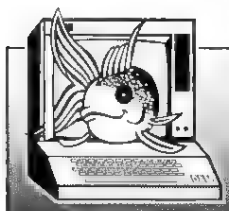
PAPER MAYHEM
Dept CP, 1518 Adams St.
Ottawa, IL 61350-4770

US Subscriptions: Single issue $5.00
1 year $24.00 - 2 year $42.00

FOREIGN SUBSCRIPTIONS. Please inquire for rates.

CIRCLE #117 ON READER SERVICE CARD.

SUBSCRIBE
COMPUTER PLAYER
turn to pg. 19



SHAREWARE SPECTACULAR $1.50

TOP SHAREWARE GAMES
ONLY $1.50 PER DISK

- Heretic - NEW from ID
- Doom - NEW Version 1.9!
- Duke Nukem 2
- Eternam
- Cheat Machine
- Trolls
- Kung Fu Louie
- Hocus Pocus
- Mystic Towers
- 3D Chess
- Corridor 7
- Simulations of Risk, Scrabble, Monopoly, Uno
- Spear of Destiny
- Sango Fighter
- Blake Stone
- Pinball Super Android
- Another Planet and Me with No Beer
- Roadwars 2000
- Major Stryker
- Mystery Manor
- Hockey
- Raptor
- Wolfenstein 3D
- Wild West
- Bio Menace
- Tetris 3D
- Flight Simulators
- Kiloblaster
- Executioners
- Stratsys
- Baseball

PLUS Many, Many More

FREE CATALOG INCLUDING WINDOWS, BUSINESS, UTILITIES, EDUCATION, GRAPHICS

ADULT SOFTWARE GAMES

SeXXcapades
The premiere adult board game. Over 5MB with 80 VGA movies and SOUND. Price $79.

Girlfriend - The Virtual Woman. Artificial Intelligence. She learns your words. Adult versions – 2 girls. Price $69. Voice Kit $29. CD ROM $69. Includes Voice Kit.

Pornmania CD-ROM
5 wild adult games. Plus 1200 MB of movies on 2 CD-ROMS. $59 or combine with other CD ROMS below.

INTERACTIVE GIRLS CLUB
Challenging interactive adventures – Full-motion video scenes
IG1 Teresa - The House Guest • IG2 Jo Guest - The Milk Round • IG3 Vida - At the Café
Price: $49 each, 2 for $89, all 3 for $119.
FREE PC Foreplay Bonus Program *($15 value) with any Interactive Girls Purchase*

INTERACTIVE CD-ROM MOVIES: Virtual Vixens 1 & 2, Neurodancer, Samurai Pervert.
CD-ROM MOVIES: SeXXcapades. . . The Movie, King Dong, Sex Games, Too Naughty to Say No
All CD-ROMS: $59 each or 3 for $149.

$19 ADULT CD-ROM BLOWOUT – CALL FOR DETAILS

ADD $4 S/H • 3.5" Or FOREIGN ORDERS ADD $2/DISK • IN PA ADD TAX • MUST STATE AGE OVER 21 YEARS.
VISA/MC Orders Only: 800-462-7399 Ext. 600PT / 24 HRS / 7 DAYS
FAX (215) 997-2571 • Or CK/MO to:SeXXy Software, P.O. Box 220., Dept. 600PT, Hatfield, PA 19440

CIRCLE #116 ON READER SERVICE CARD.

ADVERTISER INDEX

RSC#	ADVERTISER	PG#	RSC#	ADVERTISER	PG#
114	Access Software	48-49	119	Microforum	Cvr#3
102	Formgen	3	107	NovaLogic	17
121	G.T. Interactive	45	117	Paper Mayhem	83
120	Interplay	Cvr#4	106	Philips Media	15
—	Konami	93	108	Philips Media	29
115	Lucas Arts	79	110	Pulse Entertainment	33
118	Lucas Arts	87	116	S. Software	83
118	Lucas Arts	89	103	Sales Curve Intl.	4-5
118	Lucas Arts	91	109	Sanctuary Woods	31
104	MGM/UA Home Video	9	101	Sony Interactive	Cvr#2
111	Microforum	39	112	United CD-Rom	43

This Ad Index is provided as a service to our readers. Due to last minute changes, we cannot always guarantee correct information.

FADE TO BLACK

Strategy Guide

Including Art for IBM PC CD

by Josh J. Mosqueira

You awaken in a dark cell, one hand soothing your headache and the other reaching for a gun. Fifty years of cryogenic sleep left a mean buzz, not to mention countless dreams of Jell-O. Dangerous Jell-O. Rubbing your forehead a bit more, you wonder what could make Jell-O dangerous. It had something to do with the way it morphed...morphs!

Fifty years ago, you were blowing morphs to bits, saving the galaxy from the invading jellylike freaks. After one huge mission, you thought you had won, which called for a celebration on your way back to Earth. Six-pack in one hand, popcorn in the other, it wasn't until the moment you crashed into something that you realized no one was flying the ship. Somehow you made it to the escape pod, jettisoning out.

Now, it's 50 years later, the beer and popcorn are stale and, worse yet, the morphs are the ones who thawed you out...worse for them, that is. Because your half-century hangover really kicks; there's going to be some serious gelatin bits flying before this day is over.

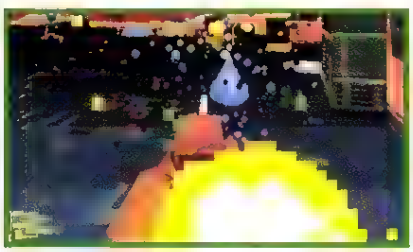
Tactics

Throughout *Fade to Black*, your most predominant enemy will be the morphs, creatures that can crawl across the floor in gelatin form or assume the shape of a reptilian creature. The morphs always carry guns, and their very touch will kill you at close range.

Fortunately, you've got a few moves that make you much more dangerous than the morphs. Unlike the morphs, you can **look around corners** before proceeding forward. And, just as importantly, you can quickly **duck**.

Most of the doors have enemies behind them, ranging from drones to morphs. Drones are a lesser threat, taking one to two hits to dispatch usually, and their damage is never as severe as getting hit by a blast from a morph.

The best way to enter a new room is to first **reload** your gun—even if it has eight

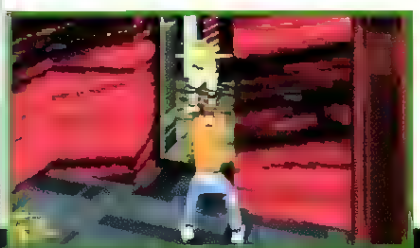


bullets left, it's better to go in with nine. Since the base ammo is limitless except for reload time, there's no excuse for entering a new area without a full clip.

Before even opening a door, enter the **combat mode** and take **small steps forward**. **Hit F9** to toggle between **near** and **far combat modes**—far gives a better perspective overall. After the door opens,

pause briefly if no enemy is in clear sight, then continue taking small steps forward. If the hallway branches off both left and right, stand up, still use small steps forward and **look** to the **left** and **right** before proceeding. If you see anything approaching, whip out your gun and back up, aiming to the side you saw the enemy, ambushing it when it steps into view.

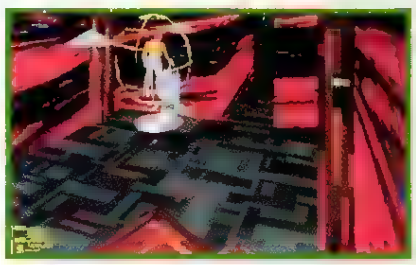
In a normal fight, make sure you have your gun out and only fire when the **crosshair icon** shows on the targeted morph. Otherwise you'll miss, guaranteed. It's a good idea to reload before your clip is



empty, too.

The morphs themselves use seeking ammo, which tracks you. In an open area, should the morph fire a seeker at you, wait until the seeker is close then **duck**. If they're far away, do not duck as soon as they fire or the seeker will lower itself to intercept. Always wait until it's close, then duck. Some rooms have crates and obstacles you can duck behind, too. Learning to duck enemy fire is pivotal to survival.

As you progress, you'll discover better types of ammo in storage lockers, as well as bouncing mines. While the regular ammo and exploding ammo have an ethereal connection with some arms dealer somewhere—meaning you have limitless ammo—other types of ammo, such as seeking and plasma clips only have nine shots. Thus, you need to save them for



tougher enemies. The same goes for bouncing mines. Do not waste any of the heavy artillery on what exploding ammo can take out.

Each level has at least one energy charger. Energy is what keeps your force field up, plus it's vital for scanners and other types of shields. Should you take damage during a mission, take an already cleared route back to the energy charger and use it.

Finally, throughout the guide, various rooms will be mentioned. Simply refer to the auto-map and go to the corresponding rooms—also use it for a compass reference (north being up, south being down, etc.).

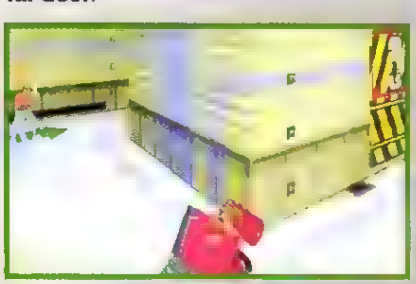
Saving Yourself

One thing you'll need to do often is save the game. *Fade to Black* uses a rather unique save system. You have a number of slots to save within, but whenever you press **<esc>**, **S** to save or **L** to load, you save your game's progress at that point in whatever slot you've been using. If you die, so does that save slot. Consequently, always keep at very least two saves of any given game.

ESCAPING NEW ALCATRAZ

As soon as you start, **search** the **locker**. Listen to the **message** in your **inventory**. **Open** the **door** and pull your **gun out**, aiming to the right side of the corridor. A couple of shots will **blast** the security **drone** that appears.

Enter the **prison corridor**. Back against the wall facing the far door with the yellow-outlined floor plate in front of you, then **run across** the **plate** and through the **far door**.



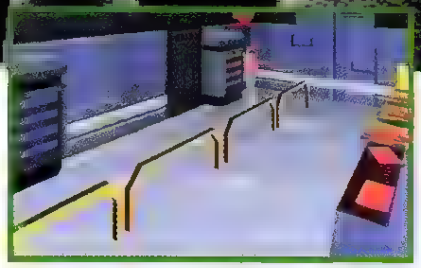
After entering the room, turn to the right and whip your **gun out**. Back up, facing the far force field. When you step on the colored bars on the ground, an enemy tank drone will roll in. **Fire** away until you've destroyed its **cannon**, then run past through where it arrived from.

The green force field will drop temporarily when the tank runs over the green lines—run through immediately. **Go** to the **door** around the corner, running inside, and pull your trusty side arm out again. A cannon will start shooting at you, but your target is the **small box** on the **right** side.

Shoot the **box** until it explodes completely; the cannon will stop firing. Take the arriving **morph** out and joy **ride** the **elevator** up.

Step off the elevator into the Guard Hall and **use** the **energy charger**. Head into the **cafeteria** (the door with the knife and fork next to it). A **morph** lies behind the door to the right. Blow it away as quickly as possible and continue down the hallway into the area with food and trays.

Search both **lockers** within, netting you two more bouncing mines. Before entering the main cafeteria, pause at the



narrow entrance and **look left**. A **morph** is set to ambush you. Whip your gun out and **sidestep** in, giving the **morph** his daily iron. Go behind the tables and take the energy recharge from the **locker**.

It's time to pay a visit to the chef behind the door. Do not shoot him—after all, he's just a cook. **Run** into the **room** and move to the far wall, **turning left**. A morph will drop into that corner.

Immediately **toss** a **bouncing mine** at it, then **turn** to your **left**. Another morph will be appearing in the opposite corner behind you. Either throw another mine to dispose of it or use your gun if you're fast enough, depending on your health. After both morphs are wasted, **use** the **terminal** on the wall.

Head back to the **cafeteria** and walk behind the tables to the **panel** on the wall. It will open, allowing access within. **Go inside**, but watch your step—there aren't any bad guys to worry about, but there are electrical fields along the floor.

Head to the right, since you won't be able to jump the field to your immediate left. **Leap** over the **fields** until you reach the **locker** at the end. Searching it will

reveal exploding ammo. **Tap** the **4 key** to switch to exploding ammo.

It's time to leave the cafeteria, but the initial hallway you entered now has the cannon activated. If your health is low, **use** the **recharge** you found earlier. **Run** past the cannon into the **Guard Hall**, where a **morph** is waiting.

Waste the morph, **use** the **energy charger**, then **enter** the **medical wing** designated by the red cross. Once inside, take out your gun and crawl forward until the **spider robot** drops down. **Kill** the **spider robot** quickly, then **search** the **locker**. Now **use** the **terminal**, then **enter** the **nearest doorway** leading to the **West Hallway**.

At the far end, pairs of morphs will con-

tinuously keep appearing no matter how many times you kill them. **Take** the **elevator** to your immediate right. Get out your **gun** and **nail** the enemy **drone**. There's also a morph to the right that needs taking care of. After killing the morph, **destroy** the **barrels** and **ride** the **elevator** back down.

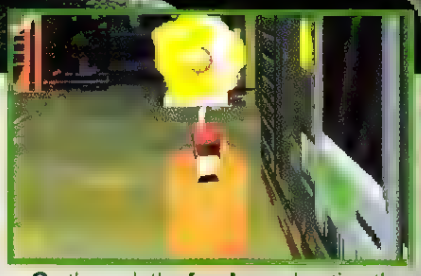
The morphs will stop generating, so waste those that remain, then **use** the **terminal** by the door, unlocking it. It's time to mosey on into the **Machine Room** past the door. A **morph** is to your right, so whip out your gun and make quick work of him.

There's a door to the east of the Machine Room that you need to pass, but lasers block your way. There are two ways to disable the lasers—one is to **press** a **button** to the west side, but you'll lose some health to a spiked mine.

The other, more innovative, method is to **use** the **terminal** by the door, then immediately turn 90° to your left. Take your **gun** out, and as soon as the grappler carries the barrel past the door, open **fire** on the **barrel**, blowing the force field away.

Enter the **Infirmary** and **blast** the **morph** behind the force field. Turn around

and **open** the **locker** to your right, taking the medkit. Next, **open** the **locker** to the left, grabbing the north access key—as soon as you do, a **morph** will appear behind you, alerted by a patient. **Blow** the **morph** and cut the **patient's** life support off with a bullet.



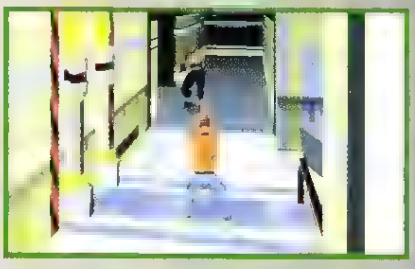
Go through the **far door**, shooting the **two security drones** that appear. Use the energy charger if necessary, then enter the **west door** in the **Guard Hall**. **Gun out**, move **forward** until the next door opens, revealing a near **morph**.

After disposing of the **morph**, **enter** the **Computer Room** and **go** to the **northern door**. **Open** the **door**, **gun** down the **morph** as soon as he steps out, then **use** the **terminal**.

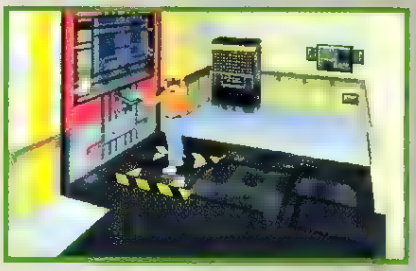
Proceed through the **south door** of the **Computer Room**. A **morph** is to the right side in the Cryogenic Room. **Sidestep** to the **left** as you enter, blowing him away. **Use** the **terminal** and mosey to the edge

of the electric floor plates, **jumping** across them.

There's a close **morph** in the next room to the left side. Take care of business, then **kill** the **morph** in the back of the room. **Take** either of the two **elevators**—they both go to the same place.



Dispose of the **morph** down the hallway after stepping off the elevator. **Press** the **button** on the wall to deactivate the electric floor panels. Go down the hall and stop at the door. **Gun** in hand, short circuit the **two drones** in the room. **Search** the



locker to net the Recreation Room key.

Take the **left elevator** back down. Run to the back of the room, going through the door to the **Recreation Room**. **Use** the

terminal to activate the elevator in the Guard Hall, then return to the **elevators**.

Take one up to the next level, step out and **ride** the other **elevator** on the left. **Gun** the **enemy tank drone** before stepping off the elevator, then charge down the hallway to the left. Go through the door into the **Warden's Room**.

Sitting behind bulletproof glass, the Warden is no easy prey. **Throw** a **bouncing mine** and rebound it at him. Immediately perform a 180° **turn**, **blasting** the **morph** that appears behind you. Take the floating diamond it leaves behind. **Search** the **locker**, taking the hangar code key.

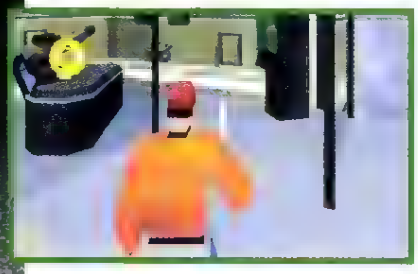
Return to the **Guard Hall** and **ride** the **elevator** on the right. Step off the elevator, **kill** the **two drones**, then blast the **morph**

behind the force field, too.

Use the **terminal**, activating the **cart**. **Follow** the **cart** through the **locked doorway** into the **Control Room**. Inside, **press** the **red button** to activate the nearest elevator. **Ride** the **elevator** to the next floor.

Proceed through the **door** and **leap** over the **colored floor plates**. Walk into the **Guard Room** on the other side. **Use** the **terminal** to open the hangar doors.

Go to the **Guard Hall** and **ride** the



right-hand **elevator** back up again. Stepping off the elevator, go through the **door** to your right and the **door** beyond it. A **morph** lies ahead with his back to you—let him have it.

Follow the **hallway** until you reach

the last door. Blow away the **three drones** behind the door, then enter the room. Walk through the **south doorway**. A **tank drone** lies down the hallway, so share your ammo with it. After dispatching the tank, **follow** the **hallway** through the **door** at the end of it. **Use** the **computer** in the middle of the room. The cart will be sent back to its original position. **Return** to that room above the **Guard Hall**, **using** the **terminal** to **follow** the **cart** into the **Control Room** again. This time, **ride** the **elevator** around the corner, which is now activated.

In the hangar, **two drones** will attack you. Deactivate them, courtesy of your gun, and **stroll** up to the side of the **ship**. You're home free—for now.

RESCUING THE PROFESSOR

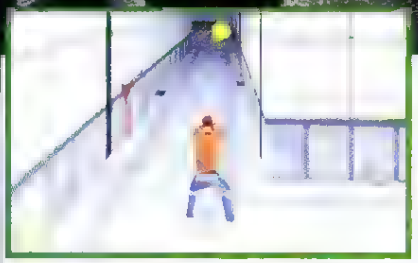
View the **message** in your inventory. Go to the **southern door** and blow away the **morph** behind it. These morphs are tougher, taking five hits of explosive ammo before dying.

After killing the morph, **turn around** to look into the **Warehouse**, **backing up** a little into the hallway, but keeping the

Warehouse door open. Wait until the **second message** arrives, then **view it**. **Two** more **morphs** drop into the warehouse. Take out the **morphs** one at a time, using the doorway to shield yourself from one.

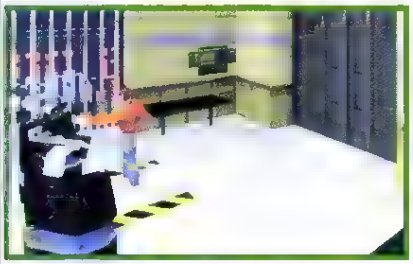
Use the **energy charger**, then **go**

CIRCLE #118 ON READER SERVICE CARD.



through the **south door**, **taking** the nearest **door** beyond it. Aim so that you're facing a wall when you **shoot** at the **drone**; otherwise, you may miss and shatter the glass between you and open space.

Another **drone** waits around the corner.



Search the **lockers**, then proceed through the next **door**, **running** across the **pressure plate** and through the corresponding **open door**.

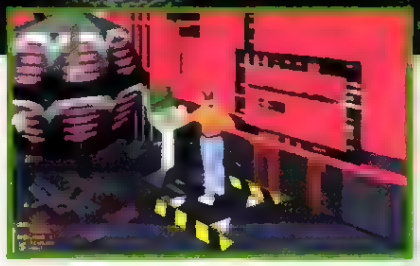
Two morphs are in the **Guard Room**; waste them and **use** the closest **terminal**. Go through the **door** at the end of the room, taking out the **morph** behind it. **Destroy** the **drone** around the next corner and **open** the **northern door**.

Open **fire** first on the **tank drone** then the **two morphs** in the distance. If you get pounded, return to the energy charger in the **Guard Room** until you secure the

Cells Room.

Go back to the hall just **south** of the **Warehouse**, going through the next door. Stand to one side of the **bouncing mines**, timing them and running past. Once you're clear of the mines, whip out your gun and cautiously approach the door.

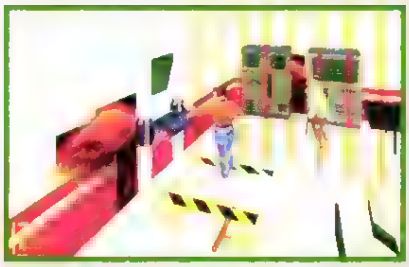
Two morphs need blowing away inside. **Use** the **terminal** to the left, shutting down the generator. **View** the **new message**, then run back to the **Cells Room**, going through the newly unlocked **northern door**.



In the **Research Lab**, **search** the **locker**, then **use** the **terminal** by the **professor**, freeing him. **Read** the **new message** and **step slowly** so that the old professor can keep up with you. Guide him through the **Washroom**, **killing** the **drone** and **morph**, then take the **south door**, **nailing** the **morph** behind it.

The **Teleporter Room** has only one **drone** guarding it; take it out and **guide** the **professor** to the **center** of the room. Now it's time to scarf up some plasma bullets.

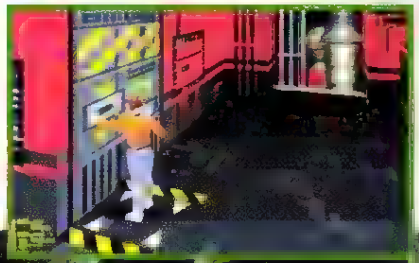
Go through the **west exit** in the **Teleporter Room** into the **Warehouse**.



Now, step through the **northeast door** into the hallway between the **Warehouse** and the **Washroom**. Take out your **gun** and slowly move toward the **north door**. When the **spider** drops, **kill it** immediately, **reload**, then **turn around** and **blast** the

spider behind you.

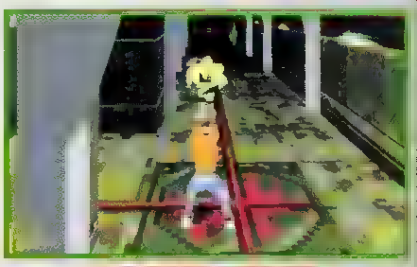
Walk through the **north door**, taking the **left corridor** and going through the door at the end. Two floor plates activate force fields, blocking progress. **Step** onto



the **first plate**, **back off** it, then **step** on it again to negate the fields. **Jump** over the **second plate** and **search** the **locker** in the back, netting you a plasma clip.

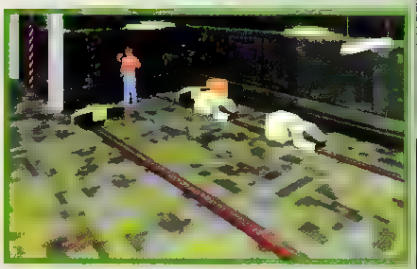
Now to finish the job—**go** to the **Machine Room**, **pressing** the **5 key** until the **cube** is selected. Step up to the **terminal** in the center of the room and **use** the **cube**. Charge back through the **Warehouse** and **Washroom**, **ignoring** the **drones**—they'll only slow you down. Back in the **Teleporter Room**, **step** onto the **teleport pad** and **press** the **space bar** to leave.

RETRIEVING THE DOCUMENT



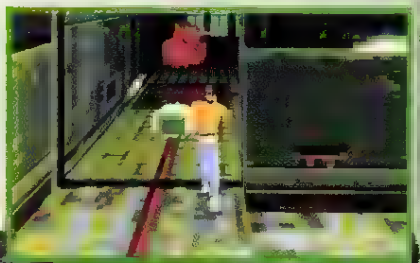
You start in a small room with **two morphs** and a **drone** outside the door. Once you've taken them out, **go** into the **hallway** and turn left, **heading east**. Do not, however, step right into the north/south hallway.

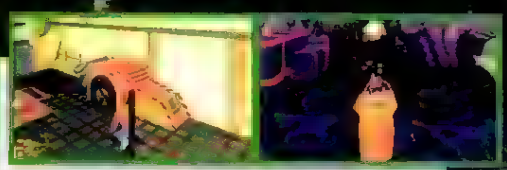
To the north is an **armored morph** with impaling instruments—and, as soon as you step into the **north/south hallway**, he's gonna want to see how sharp they are against your skin. **Gun out**, **sidestep**, facing north, then **blast away** until he dies. He will pause if he reaches you; time to reload and put him away. If the armored morph gives you too much trouble, switch



to the plasma ammo, otherwise save it.

After killing the armored morph, **head north** up the hallway, but stop short of the





east/west hallway. Another **armored morph** lies to the left, so, depending on how your trigger-finger feels, use either explosive or plasma ammunition to elimi-

nate him.

Run to the **southwest room**, where a number of **mining carts** are parked. **Press** the **button** on the wall **four times** at **20-second intervals**. These **carts** will allow you to pass through locked doors, and, by using four, the doors will be opened more

frequently.

Follow a **cart** into the **Main Warehouse** room to the north. **Search** all the **lockers** thoroughly. **Tail** a **cart** to the next room, going through **both doors** until you're in the **Armory**. One **morph** is inside the **Armory** to the left, so make quick work of him.

Search all the **lockers**, then **go** into the **southern room**, **using** the **terminal** to unlock the laboratory doors. **Open** the near **locker** and exit the **Armory** area, running straight south until you reach the end of the hallway.

When the hallway ends, enter the small room to the right that has an **energy charger** in it. Use it if your energy isn't full, and **search** the **locker**.

Exit the very way that you entered so that you're at the south end of the hallway outside, facing locked doors to the east. **Gun** in hand, wait for one of the carts to open the last locked doorway of their loop.

Two morphs are inside, so blaze until they're nothing but puddles. **Enter** the **Secondary Warehouse** and **search** the **locker**, gaining yourself the antiradiation shield.

Return to the **north/south hallway**, taking the first **door** to the **right**. When you **search** the **locker** within, you'll lock yourself in behind a force field. **Jump** over the **electrical plates** until you reach the **floor plate** at the end, **deactivating** the **force field**. **Jump** over the **floor plate** that triggered the force fields on your way out.

Exit the **room** into the **north/south hallway**, and go north until you reach the next **right-hand door**. **Enter** the **room**, and you'll see a **spider robot** behind a force field. Don't step on the floor plate by the locker yet—first **blow away** the **spider** while it's trapped, then **search** the **locker**.

Head back up to the room south of the **Armory** and go through the **door** to the **east**. As you enter the **radioactive area**, **press** the **2 key** to activate your **radiation shield**.

A small **monster** is on the left wall as you go inside. Do not walk past it; instead, before reaching it, turn and step south. Face east again, then **leap past it** from the south end.

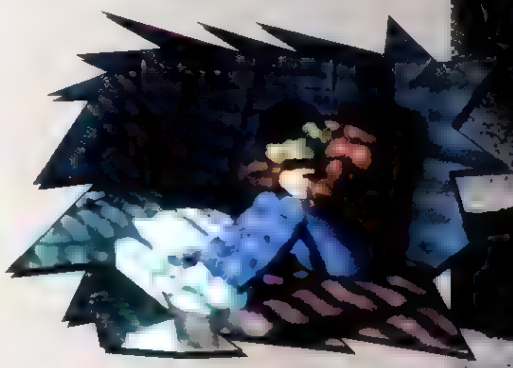
Another **armored morph** goon is to the **south**, so **sidestep** facing south and nail him. **Run south**, keeping to the left side of the hall, away from the monsters. There are **two drones** and a **morph** in the **southern room**. **Kill** the **drones**, then **toast** the **morph**. Now that the room is secured, **run inside** and let the door close. **Turn off** your **radiation shield**. **Read** the **new computer message**.

Turn your **radiation shield** back **on** and **exit** the **room**. Keep to the right side of the hallway, **running** past the monster and **taking** the **first door** to your **left** to **exit** the **radiation zone**. **Turn off** your **radiation shield** and run back to **use** the **energy charger**.

Once your power is back at full, **return** to the **Excavator Room** the same way you exited. **Turn on** your **radiation shield** when you **enter** the **radioactive zone**, and **turn it** back **off** when you reach the **Excavator Room**.

Go to the **excavator**, **tapping** the **5 key** until **risidium** is **selected**, and **use it** on the **excavator**. The excavator will go north for a bit then stop. **Turn** your **radiation shield** back on, then run to the side of the **excavator** and **use** another **risidium** deposit.

The **excavator** will charge forward into the laboratory, killing the otherwise impenetrable alien hanging from the ceiling. **Run** into the **room**, **searching** the **northern locker**. **View** the **document** and **new message**, and you're now ready to face new dangers. But not until next issue, where the final dangerous missions will be covered.



CIRCLE #118 ON READER SERVICE CARD.

cheat mode

by Kevin J. McCann

Witchaven

Capstone/Intracorp for IBM PC CD

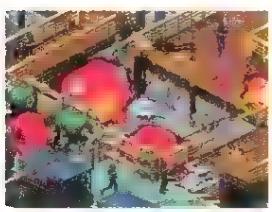
Command & Conquer

Crusader

Pitfall

Tyrian

Witchaven



WEAPON, POTION AND HEALTH CHEATS

step through the musty corridor littered with slain goblins, ogres and minodrakes. A dark crimson sheen coats your magical two-handed sword as you pursue Illwhyrin—this time she's yours. Out of nowhere a Skeletal Witch jumps in front of you, hurling fiery bolts of fire. Jumping from side to side, you quickly close the distance on the witch.

Muttering "G'nite, witch," you lift the gigantic sword over your head, bringing it crashing forward only to find that the sword is suddenly much lighter. Glancing down, you notice only the hilt of the sword in your hands. A quick look behind shows the severed great blade laying on the floor. Thankfully, your embarrassment is cut short as the witch burns you to a crisp.

Fortunately, *Witchaven* has what you need in order to be prepared at all times—cheats. In order to utilize any of the following cheats, you must first tap the **backspace** key then enter the code.

(Backspace) MOMMY: Summons your mother to lecture you on how there are more productive things to do than playing *Witchaven*. Oh, and it gives you a full load of potions, too.

(Backspace) WANGO: Tired of having your weapons break at inopportune times? Then turn to **WANGO**, which will supply you with all the weapons, sparkling new. But that's not all, as you'll also find your health maxed at 200 and your armor at 150. Rounding out this all-purpose code is that your scrolls will be maximized and you'll be promoted to Level 7 skill.

(Backspace) SCOOTER: If you don't want to have all the bonuses **WANGO** offers, **SCOOTER** will simply give you a full arsenal of weapons

The next time you see a number of charging witches, don't be ashamed to call out to **MOMMY** for help.

Crusader: No Remorse

Origin/Electronic Arts for IBM PC CD

GUNS, ITEMS AND IMMORTALITY

When you joined the Rebellion, you mainly did it because you liked wearing the spiffy red suit, standing out in the crowd. On your first day, you realized your mistake, as every bad guy in the Consortium seemed to open fire on you. Between cursing your color choices, avoiding enemy fire and blasting back, you're finding this is no walk in the park.

Above all else, however, your are a crusader, and one who shows no remorse. Consequently, you shouldn't limit yourself to being any ordinary crusader—call on divine intervention. The powers that can be bestowed on you range from getting all the weapons, maximum energy and items, to becoming completely immortal.

In order to get things going, you must first enter **JASSICA16** during game play, which will enable the cheat mode. Once the cheats are enabled, the following two cheats are available for use.

CTRL-F10: A true crusader doesn't let death stand in his way—he simply taps into immortality. Be sure to note that this code disables itself when you go to another level.

F10: Running out of ammo? Low energy? Need more items? Then you'd better play a different game—or enter this code, which supplies y with more guns, maximum energy and all iten

There are also some beneficial command li parameters. When you first run *Crusader*, addi the following extensions allows for level warpi or skill level adjustment, or both.

-warp x: Starts the game at whatever level number you give to **x**. For example, adding -**warp 5** will take you to Level 5.

-skill x: Allows you to adjust the default sk level. Works well when added to the **-warp** co mand.

Last, and certainly least, are some complete useless command line parameters. Again, just tack these behind the executable program nam when running *Crusader*.

-?: Gives you the message, "You DO need help!"

-asylum: Displays, "Enabling ENHANCED mode. (Not!)"

-demo: For those of you who just can't get enough of the intro, now you can watch it fore with this parameter that causes the intro sequence to loop continuously.

Tyrian

Epic Megagames for IBM PC

MONEY, WEAPON AND SHIP CHEATS

Explosions litter the sky; every day is the Fourth of July on overdrive. Alien crafts scourge your home world, and it's up to you—as if it isn't always—to rid the universe of these wannabe galactic conquerors. Strapping yourself into the cockpit of your go-cart equivalent peashooter, you lift into the skies, making a mental note to yourself that your ship is the smallest thing out there.

There's no reason to fret, though, because no shooter is complete without having its own fair share of cheat codes. And *Tyrian* has codes to give you access to five different fighters, plus a secret game menu. Be sure to enter the following codes at the main opening menu.

TECHNO: Lets you put your hands on the experimental PQZ fighter. Its special weapon is the minefield.

STORMWIND: Kick up a hurricane in the elemental Stormwind fighter. Its special weapon is the sandstorm.

UNKNOWN: Throws you into the cockpit of a TX Silvercloud. Its special weapon is proton dispersal in all directions. Overall, a very well-rounded fighter.

ENEMY: Slip into a captured U-Fighter. Its special weapon is the dual vulcan cannons.

WEIRD: Pilot none other than the legendary banana bomber Foodship Nine. The ultimate food fighter, its special weapon is the banana bomb. With its spreadfire bananas, this ship is feared in intergalactic cafeterias everywhere.

NORTSHIPZ: Easi y the largest of the fighters, the Nort Ship Z's special weapon is the Astral Pulse. Unfortunately, due to its large size, it tends to get hit a lot

STEALTH: Allows you to jump into the Ninja Star. Its specia. weapon is the blade field, which is somewhat similar to the sand storm and minefield attacks.

Each time you choose a ship through the cheat, you enter the Super Arcade Mode. This basically means you don't upgrade your ship the same way as regular games. Instead of collecting money, you can pick up power-ups to give your guns more punch.

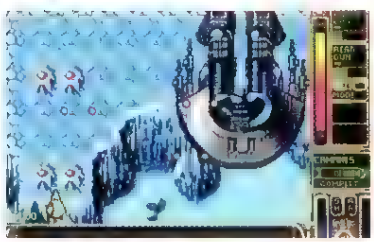
In Super Arcade Mode, different colored power-ups appear from time to time. Try to only pick up power ups of the same color For example, if you pick up a blue power-up, keep on picking up more blue power-ups, but avoid picking up other colors, as you can only build each power-up sequentially, and running over another power-up will replace your weapon with another. Basically, it's best to find the type of power up you like best for each ship, then only pick up that respective power-up.

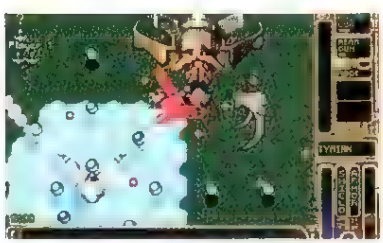
Ships aren't all *Tyrian* has to offer. There are also a number of secret little games that can be accessed by entering **DESTRUCT** at the main opening menu. The five games are ***Five Card War***, ***Traditional***, ***Heli Assault***, ***Heli Defense*** and ***Outgunned***. These games are all derivations of a popular shareware game known as *Scorched Earth*.

Five Card War gives both sides five vehicles each to blast away at each other. ***Traditional*** is the closest to the original *Scorched Earth* game, except that the action is much faster and more intense. ***Heli Assault*** gives one side armed helicopters and the other side ground defenses. ***Heli Defense*** is similar, but you switch sides. ***Outgunned*** is like *Five Card War*, but a tad more difficult. Although the games are fairly basic, they are fun to play and add to the overall value of *Tyrian*.

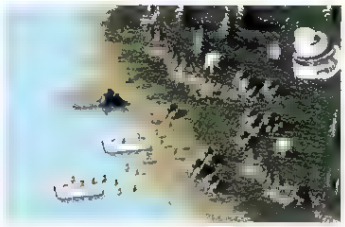
Of course, maybe you're the type who thinks *Tyrian* is too easy. If that's the case, at the difficulty menu, type capital **G**. This will bring up an impossible skill level. And if you *still* think you're too hot, maybe you should consider suicide—the skill level, that is. After pressing **G**, simply hit the **}** key and a suicide skill level will appear. But if you're gonna commit suicide, then you might as well go down in a blaze of glory with the money cheat.

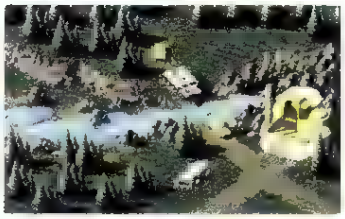
At the main TYRIAN directory, instead of typing TYRIAN to run the game, type **FILE0001 LOOT[ALT254]**. Make sure there's a space between **FILE0001** and **LOOT**, and, basically, the **[ALT254]** means that, after you type **LOOT**, hold down the **ALT** key and enter **254** sequentially on your numeric keypad. What you'll end up with is **FILE0001 LOOT** with a small ASCII box after **LOOT**. Just hit enter, start a new game and—voilà!—you've got $1 million to spend on the best guns and shields, with enough money left over for a killer wax job.





CIRCLE #118 ON READER SERVICE CARD.





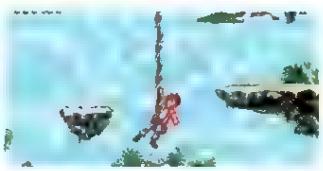
Command & Conquer

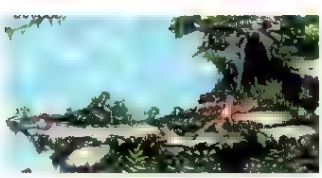
Crusader

Pitfall

Tyrian

Witchaven





Command & Conquer

Westwood/Virgin for IBM PC CD

EDITOR

You send your minigunners and grenadiers along with a couple of tanks to provide a distraction against the forces of NOD. Taking control of the APC, you take the long route, trying to avoid enemy detection. Inside are two commandos and two engineers, eagerly awaiting to destroy and capture enemy buildings.

As you approach the backside of the enemy base, you smile—no one's guarding the back entrance, and the construction yard is in plain sight. Driving toward the yard, the last thing you remembered seeing was the Advanced Communication Center before a searing ion beam from the heavens consumed your APC and its inhabitants. But don't worry, because, in the words of the near-immortal commandos, "I've got a present for ya."

A number of editors are available for *Command & Conquer*, ranging from simply boosting bank accounts and jumping levels to changing the actual characteristics of units and facilities. On CompuServe, simply **Go Gamers**, then select **File Search**. Enter **Command & Conquer** as the search string, and a number of editors will be displayed. Among these are **CCMISS.ZIP**, **CCMONEY.ZIP** and **CCEDIT.ZIP**.

CCMISS is the most basic of the three, allowing you to jump to any level of game play, either for GDI or NOD. Just download it, decompress it in your *C&C* directory and run it to jump to the level you want.

CCMONEY requires a saved game to operate. As the name implies, **CCMONEY** lets you boost your money the old-fashioned way—cheating. Download it, decompress it into your *C&C* directory and run **CCMONEY**, choosing the saved game you wish to increase financially. It's as easy as that.

Last, but not least, **CCEDIT** is the most full-featured of the three. Also needing a saved game to work on, **CCEDIT** lets you adjust unit values all the way to building values. In other words, you can increase your strength considerably in all fields. Download it, decompress it into your *C&C* directory and run **CCEDIT**, selecting the saved game you want to alter.

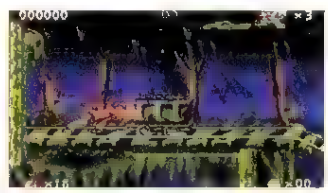
Between the level warp, money code and editor, you'll crush any opposition that dares to stand in your way.

Pitfall: The Mayan Adventure

Activision for Windows 95 IBM PC CD

LIVES AND CONTINUE CHEATS

Snakes. Crazed monkeys. Leopards. Evil spirits. It all sounds like the making of a bad B-movie adventure, but you know who to really blame—Dad. If he hadn't disappeared in the Mayan jungle, you wouldn't be here in the first place, whipping dangerous animals while avoiding lethal traps. Most of the time



you're barely hanging onto your life.

However, you have something that your dad never thought to take along—cheats. So, if you find yourself running out of lives and continues, turn to the cat's meow. The following codes can be entered anytime during game play to activate.

MEOWMEOWLIKEMEOWMAN: An excruciatingly long code, but the results are well worth it. Instead of the standard three lives, you'll now have nine lives to

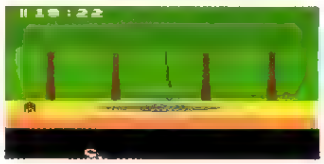
compensate for your curious nature.

EATMOREBRAN: Bran never tasted this good. If you find yourself unable to cope with nine lives, then use this code to give you nine continues.

FRAMERATE: This doesn't really do much other than show the frame rate you're receiving during game play.

HATMAN: Toggle back and forth between turning Harry Jr. and his enemies into Hatmen.

LETSDOTHETIMEWARP: Brings up the option to play the good old Atari 2600 game under the main file menu.



If you're a graphic designer/animator: 3D, SGI, sound designer, sound programmer: C, C++, graphic/animation programmer: C, C++ assembly, ...es the a leap to ...puter Entertainment ...ago, Inc. You'l... of what real creative ...am can do for y... We've aggress... part of t... ...for ...

the rewards of a terrific pay and benefits package.

We're looking for the most outrageously talented people to come create in our state-of-the-art facility just outside Chicago. So send your resume and salary history to: Konami Computer Entertainment Chicago Human Resources Dept: (code), 900 Deerfield Parkway, Buffalo Grove, IL ...9-4510, Te... ...rd. Fax: 7...

KONAMI

Konami is an equal opportunity employer, Konami ® is a registered trademark of Konami Co. Limited, © 1995 Konami (America), Inc.

PHANTASMAGORIA

STRATEGY GUIDE PART II

SIERRA ON-LINE FOR IBM PC CD

by [redacted]

Last month, I led you through the dark corridors of the first four chapters within *Phantasmagoria*. Now the end is near, three final chapters of overhyped horror remain. Relax, dim the lights—but make sure you can still read this—and turn up the volume. Not only will you learn the secrets necessary to assist Adrienne through her hellish experience, but you'll also be able to pick up tips on how to keep your phone bill down, courtesy of "demonic Don"! That much and more, as we pull out the tainted book-mark, starting at Chapter 5....

Chapter 5: Friday, October 21st, 8:30 p.m.

Adrienne's nap is interrupted by a brief nightmare. **Go downstairs** and **talk** with **Cyrus** in the reception hall. He'll inform Adrienne to come to the barn, where his mom, Harriet, is holding an impromptu séance.

Take the amused Adrienne over to the **barn** and **go inside**. Harriet's been very busy setting up a private séance for your enjoyment.

What starts off as a joke turns into horror as the spirit of the late, great Carno informs you of what you're up against. After the séance, **go** back into the **house** and **go** to the **conservatory** located on the **third floor**.

Walk over to the **table** in the middle of the room and **use** the **strange object** residing on top. It turns out to be a projector of sorts, lighting a wall with an image of a dragon. **Go** to the **wall** where the **dragon image** is and **search it**, revealing a secret passageway.

Go into the **secret passageway** and you'll discover a lift. **Use** the **lift** to lower Adrienne to the **second story**. **Exit** the **lift** and **follow** the **secret passageway** to yet another lift.

Use this **lift** to descend to the **first story**. After stepping off the lift, **follow** the **passageway straight** until you discover a button on the wall at the end of the tunnel. **Pressing** this **button** will open a secret door that leads into the theater.

Enter the **theater** and the secret panel will close behind you. Fortunately, you can exit through the main doors. **Open** the **main doors** and go into the reception hall. Good grief, there's Don on the couch, plastered, with an empty bottle nearby! You and Adrienne have seen enough for this day, so you'll retire to bed, leaving the drunk downstairs.

Chapter 6: Saturday, October 22nd, 9:20 a.m.

After waking up, Adrienne decides that it might be a good idea to check on Don. Take her back into the **reception hall**, where Don's having a major hangover. Adrienne will ask Don to leave this place, which will temporarily snap him out of his stupor in a bad way.

He doesn't *want* to leave, and starts a tantrum that is, thankfully, interrupted by the telephone man knocking on the door. Don reluctantly lets the telephone installer in, then exits the area.

Might as well give that theater you discovered a more thorough search. **Enter** the **theater**, then **go** to the **makeup room** located to the left of the stage. Inside, you'll discover a **closet**. **Open** the **closet** and you'll discover the photograph with both Carno and a young boy.

Upon closer inspection, the photograph will reveal that the young boy is Malcolm. It's time

for more answers, so **go** to the **driveway** and **take** the **BMW**.

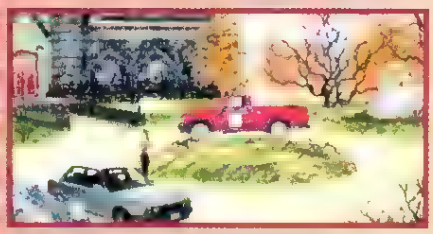
Another **visit** to **Malcolm** is in order, so **knock** on the **door**. When the housekeeper answers, **give** her the **photograph** so she'll let you inside. Malcolm

will see you, and this time he tells you more than you'll *want* to know.

Don is possessed by an evil demon that possessed Carno

before (well he *did* seem rather a bit on *edge*), and Malcolm will give a rather unsavory background of what the demon made Carno do. After the cheerful conversation with Malcolm, go back to your car and head back to the house.

Go inside and **talk** to the **telephone man**, who happens



to be finishing up installing the phone. Adrienne apologizes for Don's behavior and thanks him as he leaves. As the phone man walks out to his car, Don introduces him to something that wasn't listed as a hazard to the

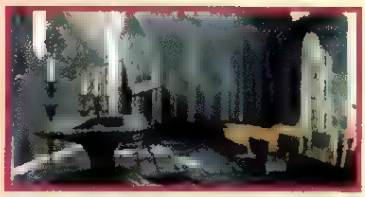
profession—husbands possessed by demons. Worse yet, Don's got an ax and wants to play Paul Bunyan, with the phone man taking the part of the tree. Adrienne has already gone upstairs to ponder her situation, missing Don's disconnecting of the phone man.

Chapter 7: Saturday, October 22nd, 3:30 P.M.

Things are looking bad. Don's getting more and more abusive—borderline downright dangerous,

in fact. Still worse, this is the last chapter, which means that if things are gonna get dirty, it's going to happen now. You've got to settle this matter once and for all. But whatever you do, don't go into Don's darkroom—yet.

You need a holy item, thus the search begins. **Go** into the **reception hall** and through the **study** located past the fireplace. Inside



the study, **enter** the **chapel** that you discovered in the first chapter. There are two secret passageways within, but you want the one to the **right**, not the left. **Go** to the **right** side and **run** the **icon** over the **wall** until the icon turns **red**, then **click** on **it**.

Once the passageway opens,

follow the **tunnel** completely until you enter the crypt. If the tunnel is blocked by a massive pit, you took the wrong passageway, so go back into the chapel and search the opposite wall.

After reaching the crypt, you'll notice a crucifix with a rosary sitting on top of a stone coffin. **Take** the **rosary** as your holy item and **head back** into the **tunnel**. **Exit** via the **chapel** and **go** into the **makeup room** in the **theater**.

Don's vest is lying on the floor. **Examine** the **vest** and you'll find the little plastic snowman that Don gave Adrienne when he proposed (he couldn't afford a ring,

presumably). **Pick up** the **snowman**, then **go** upstairs to the **nursery**.

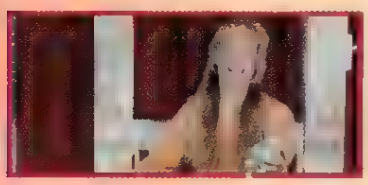
By the nursery door is a **glass shard**. **Pick up** the **shard**—you never know when you'll need one of these. Now you've got everything you need to finish the job. It's time to **enter** the **darkroom**.

Don's absent from the darkroom (or so it appears), but, as a

loving husband, he has decorated the wall with hundreds of photographs of you. Just disregard the fact that they're all cut in half at the head. Don will interrupt Adrienne just as she realizes he has gone completely wacko, and he will try to strangle her.

When he moves Adrienne near the counter, immediately **grab** the **bottle** of **drain cleaner** (sulfuric acid) that you bought in the first chapter and **throw** it on **Don**. If you don't act fast, you'll end up out of breath—permanently. While Don is struggling with the acid on his face, **grab** the **spellbook** on the table.

Unfortunately, Don developed an immunity to sulfuric acid as a child, so it doesn't bother him for



long. He grabs Adrienne as she goes for the book, dragging her into the theater and strapping her into the ghastly pendulum chair. Don't worry—this will happen no matter what you do.

As Don is strapping Adrienne in, you still have one hand free. **Show Don** the **plastic snowman** with your free hand. Don

will pause momentarily, staring at the snowman. However, the demon has predominant control over Don, so the pause is only temporary. Adrienne has no choice but to murder Don—or he'll kill her.

While Don is staring at the snowman, **immediately click** on the **lever**, giving Don a backache (and chest ache, for that matter) that he won't forget for the rest of his life—which, incidentally, consists of about a second.

Adrienne will automatically

unstrap herself to go to Don's side as he gives up the ghost. Suddenly, the room begins to shake, with a large crack opening up in the floor and consuming Don's body.

Rising out of the crack is what possessed Don—the demon itself. Immediately **run** to the **secret panel** that you used to enter the theater originally—it's open now, and will let you through. If you go the wrong way, the demon will give Adrienne a free face-lift,

which involves lifting Adrienne's *face* off her *head*. Fortunately, you can keep continuing from this point, so death is only temporary.

Once you've gone through the secret panel, **run down** the **tunnel**. Unfortunately, there's a deep crevice blocking progress—and the demon's not far behind. **Quickly click** on the **water pipe**

right **above Adrienne's head** to have Adrienne jump up and pull herself across.

After reaching the other side of the pit, **race quickly down** the **stairs** to the bottom and **quickly open** the **door** at the bottom. **Enter** the **room** and be sure to **click** on the **bolt** to **lock** the **door** in place temporarily. This will slow the demon's progress, but only for a time.

Move down to **Carno's secret chamber**. **Click** on the **altar** to make Adrienne walk up to it. **Place** the **spellbook** down

on the **altar**. You're in need of a talisman, which you don't have.

However, the corpse of the great Carno lays nearby, and he happens to have a talisman on him. **Take** the **talisman** from **Carno's corpse** and **put** it on the **spellbook**.

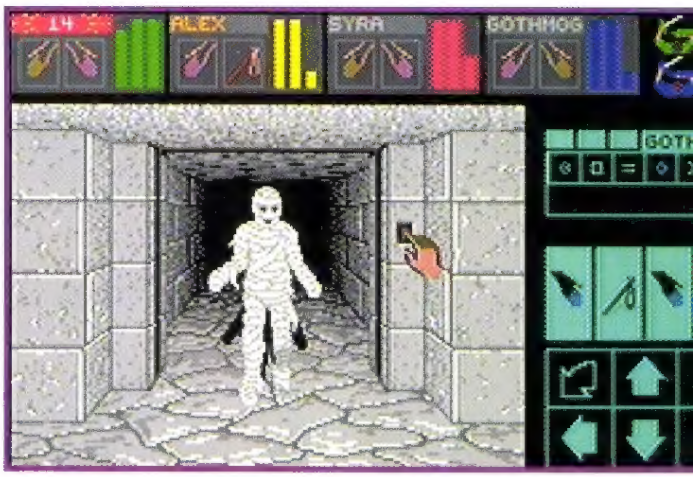
Next, you need blood from a living person, so go outside and find someone willing to aid you. Ha!—like you've got that kinda time! **Use** the **glass shard** on

Adrienne, dropping some of her blood onto the book.

Last, but not least, you need to place a holy item on the book to seal the demon's fate. **Place** the **crucifix** with the **rosary** onto the spellbook. Just then, the door is blown apart, and suddenly Mr. Demon is reading over your shoulder. As irritating as that is, it won't last long, as the demon will be drawn into the book, trapped in Hell forever. Well, at least until *Phantasmagoria 2: The Next Husband.*

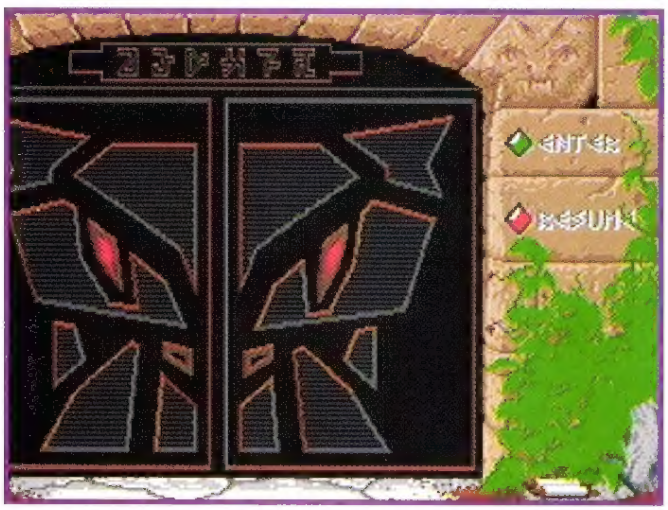
Congratulations, you've helped Adrienne clean up the mess *she* started in the first place. Now you can enjoy the cheerful ending as Adrienne wanders away from the mansion with a blank expression on her face. Of course, you can't really blame her; besides being minus one husband—with her husband's dead body sucked into Hell, who are the police going to blame for the murder of the phone man who got the ax? Uh-oh...she'd better call Cochran—and fast!

The Masters of the Dungeon



After kicking around several possible ways to start this column, I've decided on the slightly boring historical intro: In 1981, graphic artist Andy Jaros and programmer Doug Bell formed their own game company, PVC Dragon, with the goal of producing *Crystal Dragon*, an *Ultima*-ish role-playing game for the Apple II series. In November 1984, Jaros and Bell came to FTL (Faster Than Light) Games with the hopes of landing enough support to finish the game, but they soon decided that *Crystal Dragon* was too big a design for the Apple II to handle. Instead, Jaros and Bell decided to program *Crystal Dragon* for the just-released Atari ST computer, after doing an ST conversion of FTL's previous Apple II game, *Sundog*. The conversion process taught them much about the new hardware, and the duo completely redesigned their role-playing game. They also gave it a new name: *Dungeon Master*.

Dungeon Master was released a few days before the end of 1986 on the Atari ST—Commodore Amiga and Apple IIgs versions came roughly a year later—and it was a massive hit. The game's first-person presentation of a dark, creepy dungeon had been attempted before in computer RPGs, but never with such amazing visual impact. *Dungeon Master*'s real-time approach and elegant interface were unique for the time. As one Amiga game reviewer (who later became my girlfriend, but let's get off *that* subject lest I get depressed over my current lack of honey-bunny) said at the time, "You don't play this game, you live it." So popular was the game that a cottage industry of *Dungeon Master* hint books sprung up, offering advice to the legions of adventurers lost in *Dungeon Master*'s 14 increasingly complex levels.



The success of *Dungeon Master* wasn't a big surprise to FTL, which had been attending Atari ST user groups to demo the game. As FTL president Wayne Holder said, "That was my method of knowing we were on the right track. When we started showing the game, it was always very quiet—then the users would ask a ton of questions."

In the decade since *Dungeon Master*'s release, FTL has released two sequels, but only one of them was a true sequel. *Dungeon Master: Chaos Strikes Back* was a disappointing "expansion disk" that beefed up the difficulty level to ridiculous proportions; even Holder admits that "it certainly wasn't in the same class as *Dungeon Master*." *Dungeon Master II: The Legend of Skullkeep* was released by Interplay for the PC last year, but its game design simply wasn't up to current standards, as FTL had spent literally years porting the original *Dungeon Master* to various video and computer systems.

What's next for FTL? According to Holder, busily converting *Skullkeep* to almost every system that the original *Dungeon Master* was on. (This was what he said before *Skullkeep*'s lukewarm market reception, however.) There were also rumors that FTL would be licensing the *Dungeon Master* engine to other game companies (much as Id Software has sublicensed the *Wolfenstein 3D* and *Doom* engines), but those rumors seem to have been 100% bogus. Indeed, it seems that FTL is, ironically, a victim of its own early success, because it'll never be able to release anything that lives up to the now-legendary game play of *Dungeon Master*. Maybe it should change its name to "The Game Company Formerly Known as FTL" and attempt to do something completely different. (Or maybe not.)

The Original PC GAME Solution CD

SOLUTION CD'96 VERSION

Become invincible!

Now your gaming victory is guaranteed. Solution CD™ '96 will provide you with an arsenal of hundreds of solutions, hints & tips for more than 200 of the most popular PC games on the market. No longer will you have to tear at your hair in frustration because you could not finish a game or obtain that unbeatable score. Solution CD™ '96 will show you the strategies for overcoming what you thought were invincible games. An easy to use Windows® interface and search engine allow you to find a game by category and in most cases even preview the game concept before purchasing it.

OVER 200 GAME SOLUTIONS, HINTS AND TIPS INCLUDING

Aces of the Deep	Gunship 2000	Panzer General
Aces of the Pacific	Goblins Quest 3	Phantasmagoria
Betrayal at Krondor	Heretic	Quarantine
BioForge	Iron Helix	Railroad Tycoon
Brent Hull Hockey '95	Jazz Jackrabbit	Red Baron
Cannon Fodder	King's Quest	Serf City
Cyberia	King's Quest II	Star Trek: Judgement Rites
CyberJudas	Knights of Xentar	SimCity 2000
Dagger's Rage	Lands of Lore	Terminal Velocity
Descent	Links 386 CD/Pro	Tie Fighter
Doom	Lion King	Total Distortion
Doom II	Maabus	Ultima
Flashback	MechWarrior 2	Wolfenstein 3-D
Full Throttle	Megamaze	World Cup Golf
FX Fighter	Mortal Kombat II	X-COM:
Gabriel Knight	NBA Live '95	Terror from the Deep
Gone Fishin'	Out of this World	Zeppelin AND MANY MORE!

Solution CD™ '96, another original product fully developed by Microforum, is sure to enhance your gaming pleasure and reveal gaming secrets which can't be found in any manual or help line. Your invincibility is now assured.

SOLUTION CD™ '96...YOUR TOTAL SOLUTION TO GAMING SUCCESS!

Microforum®

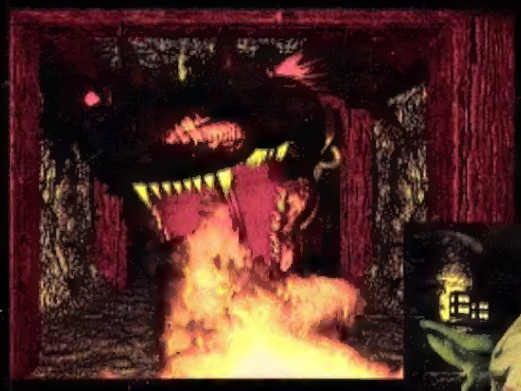
Available at fine computer stores everywhere!
For more information about Microforum and our products or to order call 1-800-465-CDCD(2323) Tel:(416)656-6406, Fax:(416)656-6368
Or write to us at: 1 Woodborough Ave., Toronto, Ontario CANADA M6M 5A1 Comments, inquiries and suggestions are always welcome!
All other trademarks and registered trademarks are of their respective companies. Solution CD™ '96 is a trademark of Microforum Inc.
MADE IN CANADA **INTERNET ADDRESS: https://www.microforum.com** Email:mail@microforum.com

CIRCLE #119 ON READER SERVICE CARD.

STONEKEEP™

AFTER FOUR YEARS IN THE MAKING,
A BUDGET OF OVER FIVE MILLION
AND THE TALENTS OF MORE THAN TWO HUNDRED INDIVIDUALS...
THE ADVENTURE, THE FANTASY AND
THE MAGIC IS AT HAND

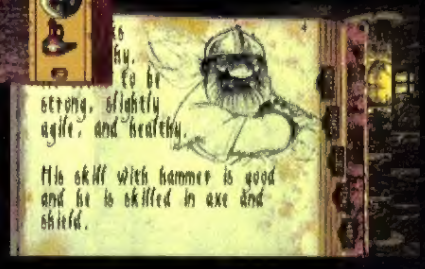
Step into the mystery and the magic of Stonekeep™. As you traverse dark corridors, treacherous subterranean sewers and enter the realms of fairies, magic and the living dead, you'll be drawn into a quest more powerful, more realistic and more consuming than anything you've ever imagined. The detailed storyline unfolds at your command as you find yourself wielding weapons of metal and magic, battling disembodied foes, rescuing your allies and liberating a massive dragon from bondage. At stake is nothing less than your mortal soul. Stonekeep lives up to the Interplay slogan — "By Gamers, For Gamers." It's the kind of game we've always wanted to produce and the kind of game we've always wanted play. It looks fantastic, sounds incredible and it tells a great story. It's also a heck of a lot of fun... and after all, isn't that what games are all about?



Hollywood special effects, heart pounding music and 3-D effects will draw you into this epic adventure.

Full screen graphics let you feel the full intensity of your quest.

ACTUAL IBM SCREENSHOTS SHOWN



An intelligent journal keeps track of characters encountered and clues you've heard and automatically maps your travels.

Interplay™
BY GAMERS, FOR GAMERS™

SEE YOUR FAVORITE SOFTWARE RETAILER OR
CALL 1-800 INTERPLAY
Step into the mystery and magic on the Interplay BBS at 714-549-2999 or http://www.interplay.com!

17922 Fitch Avenue, Irvine, CA 92714 ©1995 Interplay Productions. Stonekeep is a trademark of Interplay Productions. All Rights Reserved.

SSP2

CIRCLE #120 ON READER SERVICE CARD.

Made with love by

Our goal is to preserve classic video game magazines so that they are not lost permanently.

People interested in helping out in any capacity, please visit us at retromags.com.

No profit is made from these scans, nor do we offer anything available from the publishers themselves.

If you come across anyone selling releases from this site, please do not support them and do let us know.

Thank you!